

# ARTEXTE

**Catalogues d'art  
contemporain, livres  
d'artistes et publica-  
tions indépendantes  
du Canada,  
de l'Europe  
et des États-Unis.**

**Contemporary art  
catalogues, artists'  
books and indepen-  
dent publications  
from Canada,  
Europe and the  
United States.**

the 1990s, the number of people in the world who are undernourished has increased from 600 million to 800 million. The number of people who are malnourished has increased from 1.2 billion to 1.6 billion. The number of people who are obese has increased from 100 million to 300 million.

The World Bank has estimated that the cost of malnutrition to the world economy is \$100 billion per year. The cost of obesity to the world economy is \$100 billion per year. The cost of undernourishment to the world economy is \$100 billion per year.

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# ARTEXTE

Centre d'information  
sur l'art, librairie et  
service de  
distribution de  
catalogues d'art  
contemporain.

Art Information  
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**No. 4, 1985**

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ANGELA GRAUERHOLZ, LESLEY  
JOHNSTONE, ANNE RAMSDEN

commentaires / catalogue reviews

LESLEY JOHNSTONE, CAROLE  
ZUCKER, Ph.D., ANNE RAMSDEN

graphisme / design

ANGELA GRAUERHOLZ,  
ANNE DELSON

production

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## Guide de consultation

En première section, les catalogues sont classés par ordre alphabétique d'artistes sauf pour les catalogues d'exposition de groupe où l'ordre s'applique au titre du catalogue. Chaque commentaire inclut une description bibliographique et un court résumé des catalogues.

Les données bibliographiques sont classées suivant: 1. nom de l'artiste ou titre du catalogue 2. auteur(s) 3. musée et lieu de publication 4. année de publication 5. nombre de pages 6. nombre d'illustrations 7. dimension (la largeur précède la hauteur).

Les catalogues sont commentés dans la langue de publication; les commentaires des catalogues bilingues sont rédigés en français et en anglais.

Seulement les catalogues reliés sont indiqués comme tel.

## Reader's Guide

Reviewed catalogues are listed alphabetically by artist in the case of a solo exhibition, or in the case of a group show, by catalogue title.

Each review includes biographical data on the catalogue and a brief résumé of the content.

Bibliographical data is ordered as follows: 1. artist's name or title of catalogue 2. author(s) 3. gallery and place of publication 4. year 5. number of pages 6. number of illustrations 7. dimensions (width precedes height).

Reviews appear in the language in which the catalogue was published (either in French or English); bilingual catalogues are reviewed in both languages.

Unless otherwise indicated, all catalogues are softcover.

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# CANADA

Critiques de livres  
d'artistes, de  
publications  
indépendantes et de  
catalogues d'art  
contemporain récent  
publiés par les  
galeries et les musées  
canadiens.

Reviews of recent  
artists' books,  
independent  
publications and  
catalogues on  
contemporary art  
published by  
Canadian museums  
and galleries.

**Alumni M.F.A. Exhibition;** Frank Nulf; Norman Mackenzie Art Gallery, Regina, Sask.: 1984. 27 pp., 22 illus., 25.5 x 23 cm.

Introduction gives historical background of M.F.A. programme at the University of Regina. The 21 artists in the exhibition are represented by biographies and reproductions.

**\$10.00**

**ANDRE, CARL, Carl Andre-Hollis Frampton: 12 Dialogues 1962-1963;** Carl Andre, Hollis Frampton; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1980. 134 pp., 95 illus., 22.5 x 29 cm.

This book includes twelve dialogues between sculptor Andre and filmmaker Frampton on painting, sculpture, photography and other subjects, with an introduction by each artist and 53 photographs of Andre's work taken by Frampton. Profusely illustrated.

**\$17.50**

**The Architecture of Ludwig Wittgenstein;** Bernhard Leitner; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1976. 128 pp., 88 illus., 19 x 29 cm, English & German.

Leitner provides an extensive photographic documentation of the house designed by Wittgenstein in Vienna, 1926 to 1928. Primarily a photographic study of the interior with explanatory drawings to convey the subtlety and precision in Wittgenstein's architecture, the book also includes an extract from the previously unpublished *Family Recollections of Hermine Wittgenstein*, Wittgenstein's older sister.

**\$15.00**

**Art and Photography;** Scott Watson; Vancouver Art Gallery, Vancouver, B.C.: 1984. 32 pp., 26 illus., 12 col., 29 x 31 cm.

Exploration of a particular quality in B.C. photography and in general the place of the medium in art and society. Brief analysis of works done by Roy Arden, Jim Ball, Marian Penner Bancroft, Tom Burrows, Andrew H. Keating, Roy Kiyooka, Chick Rice, Cheryl

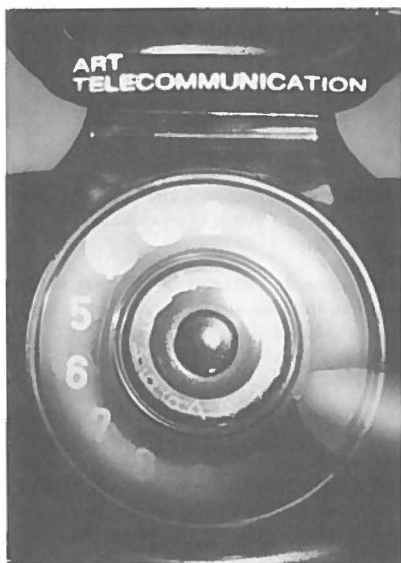
Stourkes, Ken Straiton, Ian Wallace. Artists' statements, letters, journals, biographical information.

**\$6.50**

**L'art pense;** Nicole Dubreuil-Blondin, Christiane Chassay Granche, Suzanne Foisy, Louise Letocha, Louise Poissant, Johanne Lamoureux, Anne Cauquelin; La Société d'Esthétique du Québec, Montréal, QC.: 1984. 80 pp., 47 illus., 14 col., 28 x 21.5 cm.

Les oeuvres de chacun des douze artistes québécois présentées: Cohen, De Heusch, Goulet, Granche, Jarnuszkiewicz, Kiopini, Laframboise, Mihalcean, Mongeau, Racine, Robert et Tounissoux, proposent des définitions de l'art et appuient l'hypothèse que *l'art pense*. Le catalogue comprend deux essais qui élaborent sur cet argument, des textes consacrés à chacun des artistes et quelques écrits des exposants.

**\$10.00**



**Art Telecommunication;** Heidi Grundmann ed., Eric Gidney, Roy Ascott, Tom Sherman, Robert Adrian X; A Western Front Publication, Vancouver, B.C. & BLIX., Vienna/Vienne: 1984. 140 pp., 67 illus., 17 x 24 cm, English & français & German/allemand.

Essays on the potential of international video satellites, the transmission of texts and performances, and computerized telecommunication systems. Statements by artists, interview with Tom Sherman, videographics, reproductions of computer printouts, list and description of projects.

Des essais sur le potentiel des satellites vidéo internationaux, la transmission de textes et de performances et les systèmes de télécommunications informatisés. S'y trouvent également

## ART AND PHOTOGRAPHY



des textes d'artistes, une entrevue avec Tom Sherman, des vidéo graphiques, (computer printouts), et une liste et description des projets. **\$8.00**

**ASHER, MICHAEL, Writings 1973-1983 on Works 1969-1979;** Benjamin H.D. Buchloh, Michael Asher; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1983. 229 pp., 317 illus., 21.5 x 30.5 cm.

This collaborative critical exposition between artist Asher and editor Buchloh documents 33 works actually installed in the institutional context of a museum, commercial gallery or exhibition. Profusely illustrated with drawings, photographs and architectural plans. The texts by Buchloh and Asher document the artist's work. **\$35.00**

**ASTMAN, BARBARA, Barbara Astman Places;** Karyn Elizabeth Allen; The Nickle Arts Museum, Calgary, Alta: 1983. 20 pp., 5 illus., 5 col., 23 x 23 cm.

For Allen, Astman's recent assemblages are compelling in the way they interface personal and formal statements, and in their transposition of photography-based issues into a three-dimensional medium. Astman employs a flattened representation of private, recollected spaces, using diverse materials that inspire the sense memory, and colour as symbolic language. Photos of assemblages, selected biography. **\$6.00**

**Avant-scène de l'imaginaire/ Theatre of the Imagination;** Yolande Racine, Pierre Landry, Sandra Meigs; Musée des beaux-arts de Montréal, Montréal, QC.: 1984. 58 pp., 44 illus., 2 col., 21 x 30 cm.

La transformation radicale de l'oeuvre d'art depuis les derniers soixante ans est analysée. Les installations multi-disciplinaire, narrative, et théâtrale de Meigs, Cadieux et Boulet sont contextualisées. Sont inclus des textes sur chacune des artistes, un texte *Western Gothic* de Meigs elle-même ainsi que des plans architecturaux, de l'information biographique et des descriptions des installations.

The radical transformation of the art object in the last sixty years is explored; the multi-disciplinary, narrative, theatrical installations by Sandra Meigs, Genevieve Cadieux and Françoise Boulet are contextualized. Essays on artists, reprint of texts by Meigs from *The Western Gothic*. Also included: architectural plans, biographical information and description of installations. **\$12.00**

**BASELITZ, GEORG, Georg Baselitz;** Jo-Anne Birnie Danzker, Georg Baselitz; Vancouver Art Gallery, Vancouver, B.C.: 1984. 60 pp., 37 illus., 26 col., 29 x 31.5 cm.

An aesthetic, historical and political contextualisation of this German neo-expressionist painter. The author outlines various conflict-

ing critical views. Included are a number of artist's statements, texts and letters. Excellent colour reproductions and extensive biography and bibliography. **\$10.95**



**BENTHAM, DOUGLAS, Douglas Bentham: Articulations;** Christopher Young; Mendel Art Gallery, Saskatoon, Sask.: 1984. 24 pp., 16 illus., 5 col., 22 x 28 cm.

Retrospective view of a variety of large scale steel pieces of intersecting planes which lead away from or confront traditional concerns of sculpture; the ambiguity of space remains a constant. Bibliography and biography. **\$6.00**

**BISSETT, BILL, Bill Bissett: Fires in the The Tempul;** Scott Watson; Vancouver Art Gallery, Vancouver, B.C.: 1984. 40 pp., 42 illus., 14 col., 28 x 39.5 cm.

Defiant counter-cultural figure assemblages, collages and paintings and their place within West Coast modernist tradition with emphasis on artist's ties to spiritualism. Includes poems and biography. **\$10.00**

**Books by Artists;** Tim Guest ed., Tim Guest, Germano Celant; Art Metropole, Toronto, Ont.: 1981. 128 pp., 58 illus., 20.5 x 26.5 cm.

This publication provides an overview of artists' production in the field of bookworks. Descriptions of works by more than 50 artists. Guest's introduction and Celant's pivotal essay give an account of the diversity of activity in the medium and the possibilities of the genre. **\$12.00**

**BORDUAS, PAUL-ÉMILE, Écrits/Writings 1942-1958;** François Marc Gagnon ed.; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1978. 160 pp., 3 illus., 21 x 27.5 cm.

F.M. Gagnon introduces this collection of the complete writings of Borduas. The book is an essential document in the history of contem-

porary Québec and Canadian art and includes a facsimile of the *Refus Global* manifesto.

F.M. Gagnon présente cette collection complète des écrits de Borduas. Ce livre est un document essentiel dans l'histoire de l'art contemporain au Québec et au Canada et inclus un fac-similé du manifeste le *Refus Global*.

**\$12.95**

**BRACE, BRAD, ISBN 0-9690745-0-6;** Brad Brace; Halifax, N.S.: 1981. 128 pp., 128 illus., 27 x 20 cm.

**BRACE, BRAD, ISBN 0-9690745-1-4;** Brad Brace; Halifax, N.S.: 1982. 272 pp., 272 illus., 27 x 20 cm.

**BRACE, BRAD, ISBN 0-9690745-2-2;** Brad Brace; Toronto, Ont.: 1983. 128 pp., 128 illus., 27 x 20 cm.

Each of these artist's book-objects are comprised of full page photographs that form a narrative, and an inserted card with a text entitled, respectively, Synopsis, Epigraph and Addenda.

**\$10.00**

**BUREN, DANIEL, Les Couleurs: Sculptures/Les Formes: Peintures;** Jean-Hubert Martin, Jean-François Lyotard, Benjamin H.D. Buchloh; The Press, Nova Scotia College of Art and Design, Halifax, N.S. & Centre Georges Pompidou, Paris: 1981. 73 pp., 82 illus., 43 col., 24 x 30.5 cm, English version & version française.

The authors' texts and numerous photographs present Buren's piece *Les couleurs (sculptures)* acquired by the Pompidou Centre, showing the works' 115 locations on the rooftops of Paris as viewed from some of the various lookouts, e.g. the Eiffel Tower and the Arc de Triomphe. This work in turn related to *Les formes (peintures)*, a piece which used existing works from the Pompidou Centre's permanent collection.

Les textes de divers auteurs présentent l'oeuvre de Buren *Les couleurs (sculptures)* acquise par le Centre Pompidou. De nombreuses photographies de ses 115 sites sur les toits de Paris proviennent de plusieurs points de vue tel la Tour Eiffel et l'Arc de Triomphe. Cette oeuvre est à son tour liée à *Les formes (peintures)* qui utilise elle des oeuvres de la collection permanente du Centre Pompidou.

**\$23.00**

**Michael Buthe & Marcel Odenbach;** Amine Haase, Lorne Falk, Stephan von Wiese, Dr. Andreas Vowinkel; Walter Phillips Gallery, Banff, Alta: 1984. 48 pp., 36 illus., 9 col., 25.5 x 21.5 cm.

Includes a brief socio-political history of post-war West German art by Haase and introduction by Falk. Von Wiese writes on the influence of North African culture and mysticism on Buthe's mixed media work. Vowinkel contributes an essay on Odenbach's conceptual video installations and performance

art, stressing their focus on the dynamics of the creative process and critical examination of audience/artist relationship. Numerous reproductions, biographies.

**\$6.00**

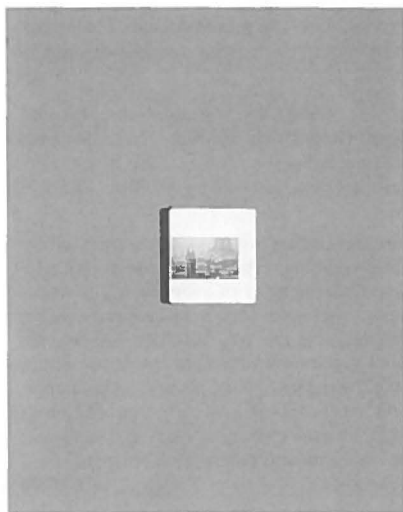
**BUTLER, JACK, Jack Butler: Constructions;** Terrence Heath; Mendel Art Gallery, Saskatoon, Sask.: 1984. 27 pp., 17 illus., 5 col., 28 x 21.5 cm.

A discussion of the artist's multi-disciplinary influences, the unity between his work and the viewer and the utilization of chance. Biography.

**\$6.00**

**CAMERON, ERIC, Bent Axis Approach;** Eric Cameron; The Nickle Arts Museum, Calgary, Alta: 1984. 100 pp., 4 illus., 14 x 20.5 cm.

Critical essays on the meaning and purpose of art. The artist articulates the decision-making process behind his installation *Thick Paintings*, their relation to nature, and historical situation vis-a-vis modernism and earlier



sources. Appendix A addresses the relationship between the aesthetic theories of Kant and Greenberg; Appendix B deals with notions of modernism espoused by Greenberg, Eliot and Bell; Appendix C compares painting and poetry via theories of Greenberg and Lessing. Photographs and plates of archeological sites.

**\$6.00**

**CAMPBELL, COLIN, Modern Love;** Colin Campbell; Art Metropole, Toronto, Ont.: 1979. 15 pp., 15 illus., 20.5 x 26.5 cm.

Photos and text from the videotape of the same name in which the artist as punkette Robin falls in love with a very modern man, La Monte del Monte, played by David Buchan.

**\$6.00**

**CAMPBELL, COLIN, *Woman from Mali-bou***; Colin Campbell; Art Metropole, Toronto, Ont.: 1979. 16 pp., 15 illus., 20.5 x 26 cm.

Nine self-portraits of the artist as his alter-ego, with short texts excerpted from the videotape series of the same name. **\$6.00**

**Chromaliving**; Andy Fabo, Jennifer Oille; Chromazone, Toronto, Ont.: 1983. 81 pp., 264 illus., 21.5 x 27.5 cm.

Documentation of vernissage and exhibition held in 1983 in a transformed department store. Photos of fashion shows, window displays, furniture, objects, environments and performances. List of videos and shopper's guide. **\$6.00**

**COHEN, SOREL, *Sorel Cohen — An Extended and Continuous Metaphor***; Claudia Beck; Southern Alberta Art Gallery, Lethbridge, Alta: 1984. 16 pp., 10 illus., 3 col., 27.5 x 17 cm.

Cohen deconstructs the attributes and concepts of painting, performance and photography in photographic polyptychs, using her own image as the primary focus. The author analyses the work from a feminist point of view. **\$4.00**

**COHN, NORMAN, *Norman Cohn Portraits***; Peggy Gale, David Burnett, Norman Cohn, Gillian Robinson; Art Gallery of Ontario, Toronto, Ont.: 1984. 59 pp., 17 illus., 25.5 x 23 cm.

Burnett's preface stresses Cohn's sense of self-effacement and responsibility toward his subjects. Gale provides an overview of the videotapes, beginning with a discussion of film, photography, T.V. and narrative. She believes that Cohn endows his video portraits with a special integrity of time, place and experience. Detailed chronological descriptions of Cohn's video series, autobiographical and narrative text by Cohn and poetry by Robinson. **\$10.00**

**The Compelling Image: Contemporary Japanese Posters**; Richard A. Perry, John Silverstein; The Gallery/Stratford, Stratford, Ont.: 1984. 24 pp., 26 illus., 10 col., 20.5 x 25.5 cm.

The relationship of recent Japanese art to traditional formal conventions, techniques and subjects is discussed. The incorporation of Western culture and lack of distinction between *fine arts* and crafts in Japan comprises focus of author's remarks. **\$5.00**

**Confrontation 84**; Tatiana Demidoff-Séguin, Jacques Dumouchel; Conseil de la Sculpture du Québec, Montréal, QC: 1984. 76 pp., 63 illus., 27.5 x 21 cm.

Un document consacré à l'exposition annuelle du Conseil de la Sculpture du Québec qui a eu lieu à la Place Ville Marie. Il inclut une photographie de chaque sculpture et quelques courts textes. **\$8.00**

**DRAPELL, JOSEPH, *Joseph Drapell: Ten Years 1973-1983***; Karen Wilkin; Art Gallery of Windsor, Windsor, Ont.: 1984. 62 pp., 74 illus., 39 col., 25.5 x 21.5 cm.

A historical study of Drapell's ambitious work emphasizing the influence of Bush, Noland, Louis and Olitski. Wilkin observes the contrasting tonalities and use of vivid colours as well as the artist's unique method of paint handling. Includes also a selection of photographs by the artist. **\$9.00**

**Drawing - Installation - Dessin**; Diana Nemiroff; Centre Saidye Bronfman, Montréal, QC: 1984. 48 pp., 36 illus., 28 x 21.5 cm.

Nemiroff's essay develops the idea that the resurgence of interest in drawing signifies the changing notion of representation in post-modernism. She describes and analyses the installations by the six artists: Elizabeth MacKenzie, Nancy Johnson, Greg Snider, Robert McNealy, Jocelyne Alloucherie and Sylvie Bouchard, each of whom incorporate drawing in their pieces. Biographies and bibliographies.

Nemiroff développe l'idée que le regain d'intérêt pour le dessin signifie un changement de la notion de la représentation dans la post-modernité. Elle décrit et analyse les installations des six artistes: MacKenzie, Johnson, Snider, McNealy, Alloucherie et Bouchard, dont chacun intègre le dessin dans leur oeuvre. Biographies et bibliographies. **\$8.00**

**DUKES, CAROLINE, *Caroline Dukes: A Ten Year Survey***; Dale Amundson; Gallery 1.1.1., University of Manitoba, Winnipeg, Man.: 1983. 16 pp., 15 illus., 4 col., 28 x 21.5 cm.

The author declares Dukes's rebellion against Hungarian social realism to be a major impetus behind her work. The text traces the refinement and transformation of the artist's formal and narrative concerns in her painting, drawing and sculpture, and speculates on their psychological resonance. **\$2.00**

**ENNS, MAUREEN, *Beauty Pageant: Paintings by Maureen Enns***; Elizabeth Brown; Peter Whyte Gallery, Banff, Alta: 1985. 16 pp., 7 illus., 5 col., 26 x 20.5 cm.

The text discusses the mythic significance of horse as icon, and the painter's use of the animal as a metaphor for human behavior. Artist's statement, biography. **\$5.00**

**Evidence of the Avant-Garde Since 1957**; Christina Ritchie, Peggy Gale; Art Metropole, Toronto, Ont.: 1984. 96 pp., 79 illus., 20 x 26.5 cm.

A publication devoted to a selection of works from Art Metropole's collection of audio tapes, records, films, video-tapes, catalogues etc. Included is an introduction by C. Ritchie, a text on the "early days" by P. Gale, a chronology and a list of publications since 1974. Numerous reproductions.

**FERGUSON, GERALD, Gerald Ferguson: Works 1978-1984;** Peggy Gale; Dalhousie Art Gallery, Halifax, N.S.: 1984. 4 pp., 10 illus., 23 x 28 cm. (Folder)

The author traces the artist's development and the conceptual values implicit in his installations. **\$1.00**

**The Figure: A Selection of Canadian Painting 1983-1984;** Alan C. Elder; Burlington Cultural Centre, Burlington, Ont.: 1984. 46 pp., 16 illus., 20 x 25.5 cm.

Essay on resurgence of representational painting and analysis of styles. Biographies and reproductions of work by Luc Beland, Sheila Butler, Allyson Clay, Wendy Coad, Richard Cook, David Craven, Marc de Guerre, Andy Fabo, Harlan Johnson, Rae Johnson, Michael Jolliffe, Vicky Marshall, Philippe Raphanel, Joanne Tod, Riduan Tomkins, Carol Wainio. **\$4.00**

**La fin de la mort;** Hervé Fisher, Sylvie Harvey, Pierre Restany, Denys Tremblay; Centre Culturel Canadien, Paris/Galerie Langage Plus, Alma, QC: 1984. 60 pp., 99 illus., 28 x 21.5 cm. *Un Inventaire raisonné et illustré des DOCUMENTS, PREUVES et RELIQUES de la mort et de l'inhumation définitive de L'HISTOIRE DE L'ART METROPOLITAINE.* (sous-titre) **\$3.00**

**FISCHL, ERIC, Fischl Paintings;** Jean-Christophe Ammann, Donald B. Kuspit, Bruce W. Ferguson; Mendel Art Gallery, Saskatoon, Sask.: 1985. 56 pp., 21 illus., 14 col., 22 x 28 cm.

The first comprehensive catalogue devoted to New York painter Eric Fischl. The texts cover such topics as: the artist's particular vision of the American middle class' way of life, voyeurism, cinematic references and Fischl's means of staging his rather ambiguous scenes. Good colour reproductions and thorough bibliography. **\$9.95**

**FORTI, SIMONE, Handbook in Motion;** Simone Forti; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1974. 152 pp., 40 illus., 16.5 x 22 cm.

A book which presents photographs, diagrams, drawings and texts relating to Forti's ongoing personal discourse and its manifestation in dance. **\$12.00**

**FUNNELL, SUZANNE, Suzanne Funnell Paintings;** Doug Sigurdson; Southern Alberta Art Gallery, Lethbridge, Alta.: 1983. 14 pp., 3 illus., 1 col., 18.5 x 18.5 cm.

Important text by Sigurdson recounts the trajectory of Funnell's technique and formal preoccupations, and her relationship to, and disavowal of, modernist art practice. Funnell is fundamentally a collagist whose references to popular culture revolve around the iconography of sexuality and disaster. **\$5.00**

**GARNET, ELDON, Eldon Garnet: Caves;** Eldon Garnet; Artculture Resource Centre Inc., Toronto, Ont.: 1984. 22 pp., 10 illus., 10 col., 13 x 12 cm.

In this artist's book Garnet juxtaposes or perhaps qualifies ten colour photographs with ten key words such as Fear, Jealousy, Honour and Desire. **\$10.00**

**GENERAL IDEA, Ménage à trois;** General Idea; Art Metropole, Toronto, Ont.: 1978. 24 pp., 17 illus., 20.5 x 26.5 cm.

Three men and their single idea: What art needs today is a sound (re)-location. **\$3.50**

**General Idea's/File Retrospective 1968-1984;** General Idea, Jo-Anne Birnie Danzker et al.; Art Official, Toronto, Ont./Vancouver Art Gallery, Vancouver, B.C.: 1984. 144 pp., 232 illus., 1 col., 27 x 35.5 cm.

Danzker's text outlines the confrontational project the artists undertake as a challenge to the consumer orientation and pretension in the art world. Statements, chronology, selected biography and bibliography. **\$5.00**



**GOSSELIN, MARCEL, Marcel Gosselin: Transience;** Zared T. Mann, Arthur Adamson, Marcel Gosselin; Gallery I.I.I., University of Manitoba, Winnipeg, Man.: 1984. 16 pp., 14 illus., 6 col., 28 x 22 cm.

Mann's introduction enumerates the diverse elements — household and natural objects — Gosselin uses in his pieces, and comments on the importance of the artist's enthusiasm for the creative life. Adamson concentrates on the primal, religious aspect of the work *Earthsafe*, which he sees as a renewal of art. Extracts from the artist's journal, biographical information. **\$2.00**

**GRAFF, LES, *Les Graff: Paintings and Drawings 1966-1984***; George Moppett; Mendel Art Gallery, Saskatoon, Sask.: 1984. 28 pp., 35 illus., 8 col., 21 x 27.5 cm.

Prairie life, formal training, organic forms and landscapes are cited as the major forces behind Graff's art; a later more urgent and physicalized style has evolved. Biography.

**\$6.00**

**GRAHAM, DAN, *Video-Architecture-Television; Writings on Video and Video-Works 1970-1978***; Dan Graham; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1979. 89 pp., 75 illus., 28 x 21.5 cm.

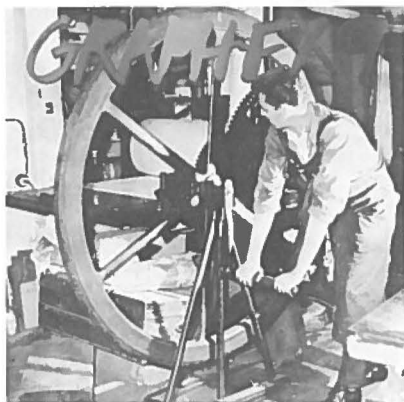
Works documented in this volume provide a complete overview of ten years of Graham's production using video equipment as a functional tool in his sculptural installations, environmental concepts and performance activities. Includes Graham's theoretical writings and comments on the differences between video used in private production and corporate television.

**\$11.95**

**Graphex 9**; Richard Pottruff, René Blouin; The Art Gallery of Brant, Brantford, Ont.: 1984. 72 pp., 60 illus., 9 col., 21.5 x 21.5 cm.

The 9th biennial juried and invitational exhibition of Canadian prints and drawings is presented by Pottruff. Blouin concentrates on works by individual artists in particular: Betty Goodwin, Robert McNealy, Renée Van Halm, Melvin Charney.

**\$7.00**



**GRENVILLE, MARK, *Mark Grenville: A Continuing Dialogue***; Lynn Barbeau; MacDonald Stewart Art Centre, Guelph, Ont.: 1984. 12 pp., 6 illus., 1 col., 25.5 x 18 cm.

Barbeau looks at the development of Grenville's work in various media — installations, painting, drawing and sculpture — over a four year period. With Abstract Expressionism as his primary source of inspiration, the artist is concerned with figure/ground relationships, primitive human figurations, form, and

colour invested with universal significance. Statement by the artist and biographical information.

**\$1.00**

**GURNEY, JANICE, *Janice Gurney: Moveable Wounds***; Art Metropole, Toronto, Ont.: 1983. 20 pp., 19 illus., 20.5 x 20.5 cm.

The artist has compiled World War I documentary photographs and juxtaposed them with reproduced pages from the journal of her grandfather, a soldier at the time. Photographs of gruesome battles have been amended by the artist to reveal their structural composition and victim's bandages have been repaired with the use of silkscreen overlays.

**\$5.50**

**HAACKE, HANS, *Framing and Being Framed***; Howard S. Becker, John Walton, Jack Burnham; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1975. 165 pp., 102 illus., 21 x 26 cm.

This book features in facsimile seven of Haacke's works produced between 1970-1975. The book provides an understanding of the complexity and political implications of art production and the art reception network. Becker and Walton's essays discuss Haacke's work in relationship to the social sciences.

**\$18.00**

**HAACKE, HANS, *Hans Haacke: Der Pralinenmeister/The Chocolate Master***; Hans Haacke; Art Metropole, Toronto, Ont.: 1982. 28 pp., 15 illus., 20.5 x 27 cm, English & German.

The book is a facsimile of Haacke's work about Peter Ludwig, chocolate magnate and one of Europe's most influential art collectors. The artist clearly demonstrates the manner in which art may be manipulated for economic benefit.

**\$6.50**

**Handmade Paper: The Medium/The Structure**; Alan C. Elder; Burlington Cultural Centre, Burlington, Ont.: 1985. 23 pp., 12 illus., 20 x 25.5 cm.

The author writes about the history and techniques of Western and Eastern paper-making, and the growing importance of the art form. Biographies and reproductions of the works by twelve artists.

**\$1.00**

**HANSEN, JIM, *Art Darts Private Parts***; Jim Hansen, Patricia Grattan; Memorial University Art Gallery, St. John's, Nfld.: 1984. 16 pp., 7 illus., 26.5 x 35.5 cm.

An artist's book/catalogue comprised of drawings and photographs with extensive list of exhibitions.

**\$2.50**

**HARTLEY, MARSDEN, *Cleophas and His Own, A North Atlantic Tragedy***; Marsden Hartley; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1982. 96 pp., 1 illus., 21.5 x 27.5 cm.



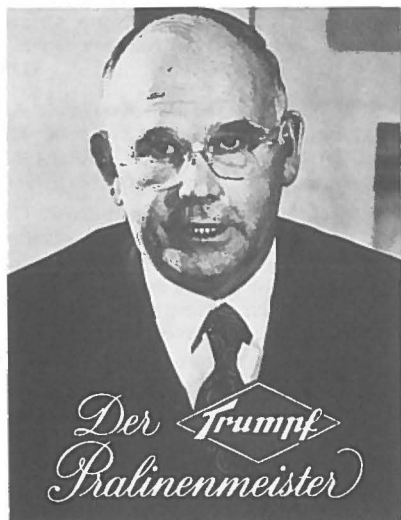
*Cleophas and His Own* is an autobiographical story about the artist's experience in Nova Scotia, 1935-36. The book consists of reproductions of the artist's typed manuscripts, accompanied by a preface and postface.

**\$17.50**

**HASTENTEUFEL, DIETER, Dieter Hastenteufel: Recent Work;** Ted Fraser; Art Gallery of Windsor, Windsor, Ont.: 1983. 16 pp., 11 illus., 28 x 21.5 cm.

Curator Fraser gives description of Hastenteufel's installations, which are composed of neon and organic materials in geometric and/or random arrangements.

**\$1.00**



**HAYDEN, MICHAEL, Michael Hayden Trikha;** Karyn Elizabeth Allen; The Nickle Arts Museum, Calgary, Alta: 1983. 1 illus., 1 col., 45.5 x 61 cm. (Poster)

Allen provides descriptions of the method by which each of Hayden's huge, electronic sculptures functions: laser light, heat sensitive plates, computer programmed sound, etc. She claims that Hayden is a romantic, awestruck by the potential of evolving technology.

**\$5.00**

**HOLZER, JENNY, Truisms and Essays;** Jenny Holzer; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1983. 70 pp., 21 x 22 cm.

This book is comprised of 273 truisms and 32 essays, each written in English, Spanish, French and German. The publication includes a large foldout black and white poster of a selection of truisms. A good representation of this aspect of Holzer's work.

**\$15.00**

**Horses Fly Too: Bob Boyer/Edward Poitras;** Elizabeth McLuhan, Norman Zepp & Michael

Parke-Taylor; Norman Mackenzie Art Gallery, Regina, Sask.: 1984. 67 pp., 50 illus., 9 col., 21.5 x 28 cm.

The introduction provides a survey of Indian artists and places Boyer and Poitras within their heritage. The essay describes Boyer's blanket paintings and Poitras's installations and assemblages as a mixture of traditional subject matter and contemporary sensibility.

**\$16.50**

**How to die twice;** Madeline Lennon; McIntosh Gallery, University of Western Ontario, London, Ont.: 1984. 20 pp., 13 illus., 20.5 x 20.5 cm.

Exhibition by six artists (Benner, Best, Geylense, Hassan, Moodie, Why) developed as an expression of friendship, intellectual kinship and concern with contemporary critical practice. Works deal with politics, language, creation of meaning, death, violence and mythology.

**\$2.00**

**HURLBUT, SPRING, Spring Hurlbut;** Ross Woodman; London Regional Art Gallery, London, Ont.: 1984. 20 pp., 19 illus., 22 x 25 cm.

The author describes Hurlbut's hand-molded, wet plaster walls as the manifestation of a struggle between illusion and reality, the psychic and the physical. Biographical information.

**\$5.00**

**JACKSON JOHNSON, JOANNE, Metaphors Metamorphs & Just Pictures;** Joyce Lyon; Gallery I.I.I., University of Manitoba, Winnipeg, Man.: 1984. 16 pp., 11 illus., 4 col., 28 x 21.5 cm.

According to Lyon, the artist's three series of hand-held landscape photographs share a continuity of vision while displaying a radical change in the method of expression. Johnson respects the integrity of the photographed event and at the same time, is implicated as a participant by her concern for the subject.

**\$2.00**

**IRLAND, BASIA, Basia Irland: Accretions;** Tony Urquhart, John Silverstein, An Whitlock; Kitchener-Waterloo Art Gallery, Kitchener, Ont.: 1985. 28 pp., 35 illus., 21.5 x 28 cm.

Primarily visual documentation of Irland's wrapped and bundled constructions. Short texts by Silverstein and artists Tony Urquhart. A poem by An Whitlock.

**\$4.00**

**JAMES, GEOFFREY, Entrances & Exits: The Garden as Theatre;** Geoffrey James; Agnes Etherington Art Centre, Kingston, Ont.: 1984. 28 pp., 12 illus., 31 x 23.5 cm.

The catalogue presents excellent reproductions of James's panoramic photographs of Italian gardens. The artist's autobiographical text recalls his experiences in Italy and expresses his love for his subject matter.

**\$7.00**

**JOLLIFFE, MICHAEL, Michael Jolliffe: Thirteen Paintings — Treize tableaux;** Sandra Paikowsky; Concordia Art Gallery/Galerie d'art Concordia, Concordia University/Université Concordia, Montréal, QC: 1984. 30 pp., 12 illus., 3 col., 23 x 23 cm.

The author places Jolliffe's work within the context of the *new* painting, which she sees as a response to the impersonality of 60's and 70's abstraction. Jolliffe's personal struggles and studies, his embrace of Christianity and incorporation of theological concepts, and his return to figuration are stressed.

L'auteur situe l'oeuvre de Jolliffe dans le contexte de la *nouvelle* peinture qu'elle voit comme une réponse à l'impersonnalité de l'abstraction des années soixante et soixante-dix. Les luttes personnelles de l'artiste, ses études, son embrassement des valeurs chrétiennes, l'intégration de concepts théologiques et son retour à la figuration sont soulignés.

**\$5.00**

**JUDD, DONALD, The Complete Writings 1959-1975;** Donald Judd; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1975. 240 pp., 298 illus., 21.5 x 28 cm.

A complete collection of Judd's essays, art reviews and criticisms focusing on the work of Pollock, Malevitch, Newmann, Reinhard, Chamberlain, Poons, Noland and Oldenburg. Also included are the essays *Specific Objects* (1965) and *Imperialism, Nationalism, Regionalism* (1975).

**\$14.50**

**KNOWLES, DOROTHY, Dorothy Knowles: Paintings 1964-1982 Peintures;** Terry Fenton; Edmonton Art Gallery, Edmonton, Alta: 1984. 35 pp., 26 pp., 21 col., 25.5 x 21 cm.

The influence of workshops with Noland and Olitski and the impact of prairie life on this prolific artist's painting are analysed. Her impressionist style has achieved increasing complexity with each decade.

L'influence d'ateliers donnés par Noland et Olitski et l'impact de la vie dans les prairies sur les peintures de cette artiste prolifique sont analysées. Son style impressionniste devient de plus en plus complexe à chaque décennie.

**\$12.00**

**KNUDSEN, CHRISTIAN, Christian Knudsen;** David Burnett; Mendel Art Gallery, Saskatoon, Sask.: 1984. 15 pp., 5 illus., 3 col., 25 x 20 cm.

Burnett writes a short but informative essay discussing Knudsen's use of geometric imagery, the influence of photography on his work, his use of materials, and his working procedures, setting these concerns against the artist's evolution as a painter within the Montréal painting tradition. Biography and bibliography.

**\$3.00**

**KOLAR, JIRI, Jiri Kolar: Poetry of Vision Poetry of Silence;** Lorna Farrell-Ward, Jiri Kolar, Hans-Peter Riese, Jan Vladislav; Vancouver Art Gallery, Vancouver, B.C.: 1984. 60 pp., 47 illus., 15 col., 23.5 x 30 cm.

Texts investigate Kolar's Czech roots, his relation to earlier collagists and his work as a poet. Statements by the artist, chronology, bibliographies by and on the artist.

**\$5.50**

**KOOP, KATHY, Kathy Koop: The Open Surface Ceramics;** Grace Thomson; Gallery I.I.I. University of Manitoba, Winnipeg, Man.: 1984. 12 pp., 14 illus., 4 col., 21.5 x 28 cm.

Descriptions of vessels made by this ceramist who uses subtle blends of colour and surface effects influenced by North African, American Indian and Art Nouveau design.

**\$2.00**

**KOSTYNIUK, RON, Ron Kostyniuk: Art and Sources 1963-1983;** Ron Kostyniuk; The Nickle Arts Museum, Calgary, Alta: 1983. 104 pp., 135 illus., 30 col., 25.5 x 18 cm.

Nature photographs and Constructivist, Cubist and Impressionist paintings — rather than words — are used to illustrate the impetus behind Kostyniuk's assemblages. Fourteen series are represented with profuse illustrations. Biographical notes and bibliography.

**\$15.00**

**KRAWCZYK, JOAN, Joan Krawczyk Recent Paintings;** Emily Braun; The Gallery/Stratford, Stratford, Ont.: 1985. 52 pp., 6 illus., 6 col., 21.5 x 21.5 cm.

With Alex Katz as a primary influence, these portraits reveal a coalescence of the sitter's persona and painter's craft. Biography and bibliography.

**\$5.00**

**Kromalaffing;** Chromazone, Toronto, Ont.: 1984. 48 pp., 125 illus., 18 x 26.5 cm.

A catalogue of cartoons by 25 artists. Also includes statements by a number of the artists and bibliographical information.

**\$2.00**

**LACROIX, RICHARD, Richard Lacroix;** Nadine Gueydan, Jacques de Roussan, Yves Robillard, Maître Taisen Destimarú; La Guilde Graphique, Montréal, QC: 1984. 31 pp., 53 illus., 13 col., 21.5 x 28 cm.

Un catalogue qui accompagne l'exposition rétrospective des gravures et peintures choisies de l'artiste faites de 1959 à 1984.

**\$10.00**

**Late Capitalism;** Tim Guest; The Art Gallery at Harbourfront, Toronto, Ont.: 1985. 24 pp., 11 illus., 13 x 18.5 cm.

Tim Guest has chosen four Toronto artists: Joanne Tod, Will Gorlitz, Shirley Wiitasalo and Andy Patton, who all use popular or public imagery in their paintings. In his text the author analyses how each artist demon-

strates the effects of *Late Capitalism*. Includes reproductions and artists' bibliographies.

**\$1.00**

**MACKINNON, STEVE, Steve MacKinnon: Solstice and Other Works;** J.M. Snyder; Art Gallery of Windsor, Windsor, Ont.: 1983. 12 pp., 18 illus., 4 col., 21.5 x 28 cm.

The catalogue presents a series of Polaroid SX-70 photographs dealing with memory, solitude, the structure of existence and emotional perception.

**\$2.00**

**MAGGS, ARNAUD, Arnaud Maggs Photographs 1975-1984;** Karyn Elizabeth Allen; The Nickle Arts Museum, Calgary, Alta: 1984. 58 pp., 56 illus., 20.5 x 20.5 cm.

Allen's essay *The Vexing Sensations of Thought* concentrates on the dualities underlying Maggs's work: romanticism and abstraction, directness and distance. The structured quality of the photographs evokes a sculptural presence and the rigour of their composition elicits analogies to musical scores. Biography and bibliography.

**\$12.00**

**MALTAIS, JOCELYN, Jocelyn Maltais: Pointe-d'appel;** Alain Laroche; Galerie Langage Plus, Alma, QC: 1982. 50 pp., 50 illus., 28.5 x 21.5 cm.

L'auteur décrit la création d'une installation de Maltais sur une rivière à Alma qui était une réponse à la noyade de sa sœur. L'aspect de l'oeuvre est déterminée par le changement des saisons et les marais. Des photos, des cartes géographiques, des plans architecturaux, et des reproductions de frottages faits sur des pierres tombales sont inclus.

The author describes Maltais' creation of an outdoor installation in an Alma river as a response to his sister's drowning death. The appearance of the piece is determined by the seasons and the river's tide. Photos, maps, architectural plans, reproduction of headstone rubbings.

**\$5.00**

**McEACHERN, SUSAN, Susan McEachern: The Family in the Context of Childrearing;** Bradford G. Gorman, Mary Sparling, Susan McEachern; Art Gallery of Hamilton, Hamilton, Ont.: 1985. 6 pp., 3 illus., 3 col., 30.5 x 30.5 cm. (Folder)

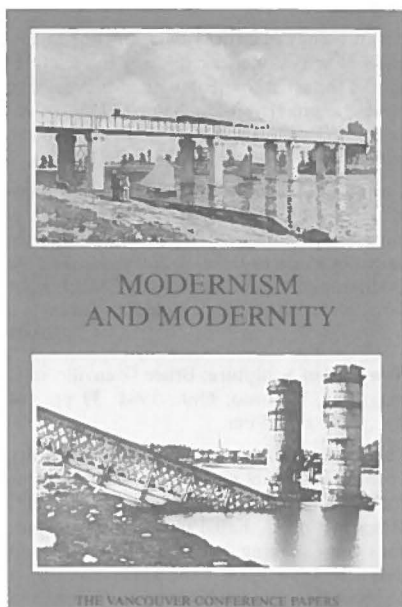
A catalogue folder documenting the artist's photo essay which is comprised of a juxtaposition of texts and colour photographs devoted to childrearing.

**\$1.00**

**Modernism and Modernity;** Serge Guilbaut, Henri Lefebvre, Marcelin Pleynet, Paul Hayes Tucker, Hollis Clayson, John Wilson Foster, Benjamin H.D. Buchloh, Allan Sekula, Clement Greenberg, T.J. Clark, Nicole Dubreuil-Blondin, Thomas Crow; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1983. 277 pp., 45 illus., 15 x 23 cm.

This book reproduces the lectures delivered at the Vancouver Conference on Modernism held in March, 1981. Eleven essays by leading critics and writers are alternated with transcriptions of discussions that took place during the conference. A dense and provocative critical volume.

**\$15.00**



**Moment'homme;** Douglas D. Durand, Dena Davida et al.; Tangente Danse Actuelle, Montréal, QC.: 1984. 10 pp., 20 illus., 21.5 x 35 cm.

L'information sur toutes les performances qui ont eu lieu pendant le 2e festival de chorégraphes masculins à Tangente, ainsi que l'horaire et des courts textes signés des conservateurs et des artistes.

Information on the performances in the 2nd Festival of Male Choreographers at Tangente, as well as the schedule and short texts by the curators and the artists.

**\$1.00**

**Montréal-tout-terrain;** Linda Delisle, Andrew Forster, Lesley Johnstone, Peter Legris, Martine Meilleur, Claire Paquet, Hélène Taillefer; Montréal-tout-terrain, Montréal, QC: 1984. 71 pp., 121 illus., 21.5 x 28 cm.

La documentation photographique des travaux de 55 artistes montréalais sélectionnés pour réaliser une oeuvre dans un espace choisi d'une clinique médicale désaffectée. Le catalogue comprend aussi plusieurs textes par des artistes, des critiques et des organisatrices de l'exposition.

Photographic documentation of works by 55 Montreal artists selected to produce a piece for a chosen space in an abandoned medical clinic. Also included are numerous texts by the artists, critics and the exhibition organizers.

**\$3.00**

**Museums by Artists;** AA Bronson, Peggy Gale eds., Jean-Christophe Ammann, Michael Asher, Marcel Broodthaers, Benjamin H.D. Buchloh, Daniel Buren, Vera Frenkel, Walter Grasskamp, Hans Haacke, Wulf Herzogenrath, Harald Szeemann et al.; Art Metropole, Toronto, Ont.: 1983. 288 pp., 140 illus., 20 x 26.5 cm.

An anthology of critical texts, and documentation of artists' works exploring the relationship of the artist to the museum as revealed in pieces ranging from Duchamp's *Boîte-en-valise* and Oldenburg's *Mouse Museum* to the critical work of Haacke and Buren.

Une anthologie de textes critiques et la documentation d'une sélection d'oeuvres qui explorent la relation entre l'artiste et le musée dans des oeuvres telles la *Boîte-en-valise* de Duchamp et *Mouse Museum* de Oldenburg et les oeuvres critiques de Haacke et Buren.

**\$20.00**

**New City of Sculpture;** Bruce Grenville; in C Magazine, Toronto, Ont.: 1984. 39 pp., 44 illus., 24.5 x 33.5 cm.

The catalogue for this exhibition of twenty Toronto sculptors curated by Robert Wiens and David Clarkson was integrated into C Magazine No. 3, Fall 1984. The author outlines the changing nature of sculpture and certain trends evident in the works. Each artist is represented by one large reproduction and in most cases a statement.

**\$3.00**

**Papier matière/Paper Matter;** Jacques Bachand, René Viau, Laurel Reuter, Guy Durand; Galerie Langage Plus, Alma, QC: 1984. 195 pp., 59 illus., 23.5 x 20.5 cm.

Plusieurs textes analysent: la diversité des méthodes de fabrication du papier, sa croissance en Amérique du nord, son origine dans les cultures japonaise et aztèque, le collage, les oeuvres dans l'exposition et le rôle vitalisant de Langage Plus dans l'art régional. Information biographique sur plus de cinquante artistes et une reproduction d'une oeuvre de chacun.

The texts examine the following: the diversity of paper-making, its coming of age in North America, its origins in Japanese and Aztec culture, collage, the work in exhibition, and the role of Langage Plus in vitalizing regional art. Biographical information on more than 50 artists and one reproduction each.

**\$10.00**

**Performance by Artists;** AA Bronson, Peggy Gale eds., Chantal Pontbriand, RoseLee Goldberg, Dick Higgins, Bruce Barber et al.; Art Metropole, Toronto, Ont.: 1979. 320 pp., 156 illus., 20.5 x 26.5 cm.

An anthology of interviews with artists, essays by leading critics and artists, performance chronologies, documentation and descriptions of performances and a lengthy bibliography of writings on performance art from 1969 to

1979. This book remains one of the most important sources of information on performance art in the 70's.

**\$18.00**

**Persona;** Karyn Elizabeth Allen; The Nickle Arts Museum, Calgary, Alta: 1982. 35 pp., 26 illus., 4 col., 21.5 x 27 cm.

The author states that the exhibition explores the collaboration between photographer and subject and the universality of the portrait. The essay provides an analysis of works by Stephen Livick, Michaelin McDermott, Arnaud Maggs, Andrew Danson and David MacKenzie. Biographical information and photos of each artist.

**\$8.00**

#### PERSONA



THE NICKLE ARTS MUSEUM

**Photoperspective '84;** Karen Love, Jim Breukelman, Martha Langford, Robert Minden; Presentation House Gallery, North Vancouver, B.C.: 1984. 12 pp., 36 illus., 30.5 x 45 cm.

A national juried photography exhibition including work by Charlie Murphie, Michele Wollstonecroft, David Dorrington and others. Includes statements by the three jurors.

**\$4.00**

**POULIN, ROLAND. Roland Poulin: Sculptures and Drawings;** Robert Swain; Agnes Etherington Art Centre, Kingston, Ont.: 1984. 16 pp., 17 illus., 23 x 24.5 cm.

The artist's architectonic sculptures in wood and concrete are cited for their use of chiaroscuro and colour, texture and dimensionality.

**\$8.00**

**La Première Biennale de l'Est du Québec;** Lise Couturier; Conseil de la Culture de l'Est du Québec, Rimouski, QC: 1984. 84 pp., 39 illus., 1 col., 21 x 20.5 cm.

Un catalogue où chacun des 35 artistes participants est présenté par un exposé sur sa démarche, une reproduction et une biographie sommaire.

**\$8.00**

**Prime Time Video;** John G. Handhardt, Peter Lynch/Renya Onasick, Robin F. White, Bruce W. Ferguson, Renée Baert; Mendel Art Gallery, Saskatoon, Sask.: 1984. 98 pp., 20 illus., 10 col., 17.5 x 23 cm.

The relationship between video art and prime time television is explored through the works of Elizabeth Chitty, Fitzgerald and Sanborn, General Idea, Noel Harding and Stuart Sherman. The genesis of the exhibition, the broadening audience of alternative TV, the strategies of each artist and the political and economic dimensions of the transformation of video from a form of popular culture to art are analysed by the five authors.

La relation entre l'art vidéo et la télévision est examinée à travers les oeuvres de Chitty, Fitzgerald et Sanborn, General Idea, Harding et Sherman. La genèse de l'exposition, l'accroissement du public de la tv alternative, les stratégies des artistes et les dimensions politiques et économiques de la transformation de la vidéo d'une forme de culture populaire à l'art sont analysés par les cinq auteurs. **\$9.95**

**Puri Pourri Pourrit;** Pierre Bruneau, Laurence Orillard; Galerie Aubes 3935, Montréal, QC: 1984. 40 pp., 45 illus., 22 x 28 cm.

L'aventure de Nora Loner et ses amis Alistair Preston, Lutz, Mauricio... est racontée en bande dessinée. Les dessins sont de Pierre Bruneau et le scénario de Laurence Orillard.

**\$3.00**

**RAINER, YVONNE, Yvonne Rainer Work 1961-73;** Yvonne Rainer; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 338 pp., numerous illustrations, 20 x 28 cm.

This book traces the development of the work and philosophy of one of the most important and innovative contributors to contemporary dance/performance art. A variety of documents including scripts, notes, photographs and related commentaries. A rich and diverse bibliographic portrait of Rainer. **\$17.50**

**Regina Collects;** Carol A. Phillips, Michael Parke-Taylor & Norman Zepp; Norman Mackenzie Art Gallery, Regina, Sask.: 1984. 59 pp., 76 illus., 8 col., 25.5 cm.

Remarks by two authors on the scope and variety of private collections in Regina. List of works in exhibition, numerous reproductions.

**\$16.50**

**REICH, STEVE, Writings about Music;** Steve Reich; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1974. 78 pp., 18 x 23 cm.

Reich discusses the development of his music from the early taped pieces of the 1960's to the instrumental works of the 1970's, stressing his movement away from electronics toward live music. A collection of notes and essays, the

book is illustrated with photographs and musical scores and includes a list of works, important performances and recordings.

**\$9.00**

**REID, LESLIE, Leslie Reid: Recent Prints and Paintings;** Robert Swain; Agnes Etherington Art Centre, Kingston, Ont.: 1984. 20 pp., 9 illus., 1 col., 25.5 x 20.5 cm.

Swain situates Reid within the tradition of landscape painting. He discusses the artist's process, by which she creates the veiled surfaces on which form is structured by light. Biography and selected bibliography. **\$1.00**

**RICHTER, GERHARD, 128 Details from a Picture (Halifax 1978);** The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1978. 65 pp., 128 illus., 19 x 27 cm.

The book consists of 128 photographs taken from various sides, angles, distances and light conditions, of an oil sketch on canvas (78 x 52 cm, 1978) exhibited in 1978 at the Anna Leonowens Gallery. **\$12.75**

**ROBERTSON, RICHARD, Richard Robertson: Works on Paper;** Joane Cardinal-Schubert; The Nickle Arts Museum, Calgary, Alta.: 1982. 40 pp., 37 illus., 25 x 26 cm.

Haunting imagery textured by finely wrought markings, gouges and scrapes. Recurring images of draped sheets recall Robertson's experience of drawing cadavers at the University of Toronto Anatomy Department.

**\$6.00**

**ROSLER, MARTHA, Three Works;** Martha Rosler; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1981. 87 pp., 49 illus., 28 x 21.5 cm.

The publication consists of three art works by Rosler: a short fictional essay from 1972 entitled *The Restoration of High Culture in Chile*; a photographic work critical of contemporary urban photography in the documentary tradition entitled *The Bowery in two Inadequate Descriptive Systems*, 1974; and a fully critical essay entitled *In, Around and Afterthoughts*, 1981. **\$12.50**

**SAVAGE, ROGER, Roger Savage: A Survey;** Patrick Condon Laurette; Art Gallery of Nova Scotia, Halifax, N.S.: 1979. 20 pp., 19 illus., 1 col., 23 x 28 cm.

Biographical/analytical essay looks at Savage's painting and printmaking, concentrating on his sources in art history. The artist shows particular interest in the mechanistic world which he displays in aerial views. Statement by the artist. **\$2.50**

**SCOTT, SUSAN, Susan Scott: Works from 1974 to 1983;** Jane Young, Greg Bellerby; Surrey Art Gallery, Surrey, B.C.: 1984. 39 pp., 29 illus., 8 col., 21.5 x 24 cm.

Two essays examine Scott's problematic as a contemporary artist: the use of highly-charged personal material (obsessive love, sexuality, relationships) in a figurative mode. Young's text uses biography and art history to contextualize the artist's work; also contains analysis of her imagery and paintings. Bellerby concentrates on Scott's process and development in creating box assemblages. Biographical information, list of reviews, catalogues and exhibitions. **\$5.00**

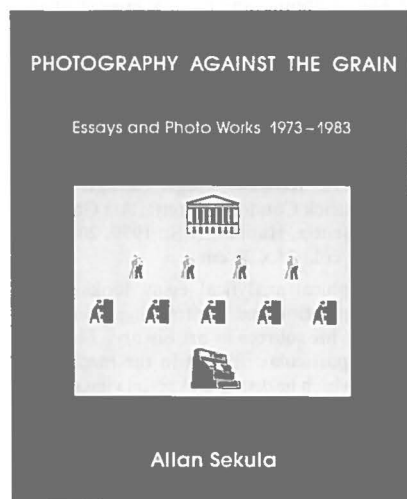
**The Second Link: Viewpoints on Video in the Eighties;** Lorne Falk, Gene Youngblood, Carl Loeffler, Sandy Nairne, Dorine Mignot, Barbara London, Kathy Huffman, Peggy Gale, Brian MacNevin; Walter Phillips Gallery, Banff, Alta: 1983. 111 pp., 56 illus., 30 col., 30 x 23 cm.

A survey of recent works by 30 video artists chosen by six curators from Canada, the U.S., Great Britain and Europe. The catalogue contains an important collection of texts by curators and critics in the field of video-art. Profusely illustrated and well-produced. **\$15.00**

**Seeing People/Seeing Space;** Sue Davies; Visual Arts Ontario, Toronto, Ont.: 1984. 35 pp., 16 illus., 6 col., 22 x 23.5 cm.

Biographical information and statements of fifteen Ontario photographers, each accompanied by a photo from the exhibition. Introduction by Davies examines basic thrust of the artists work. **\$4.50**

**SEKULA, ALAN, Alan Sekula: Photography Against the Grain/Essays and Photo Works 1973-1983;** Alan Sekula; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1984. 260 pp., 172 illus., 13 col., 22 x 27 cm.



This publication brings together Sekula's major writings and photographic work. The texts include: *On the Invention of Photographic Meaning*, *Paparazzo Notes* and *Dismantling Modernism*, and the photo works include *Aerospace Folktales* and *School is a Factory*. Sekula's concern with photography in its aesthetic, socio-economic, political and historical contexts is eloquently stated by this publication. **\$20.00**

**SHADBOLT, JACK, Jack Shadbolt: Act of Painting;** Scott Watson, Jack Shadbolt, George Woodcock; Vancouver Art Gallery, Vancouver, B.C.: 1984. 52 pp., 65 illus., 44 col., 30 x 30.5 cm.

Shadbolt is located within the West Coast modernist tradition; the importance of nature and the unconscious as well as his stylistic combination of spontaneity and control are stressed. A second text deals with the painter's use of forms and symbols of primitive art. Writings by the artist, biography and bibliography. A luxurious production. **\$10.00**

**SHEDDEN, LESLIE; Mining Photographs and Other Pictures 1948-1968. A Selection from the Negative Archives of Shedden Studio;** Robert Wilkie, Allan Sekula, Don Macgillivray; The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1983. 280 pp., 369 illus., 3 col., 28 x 22 cm.

Over three hundred photographs by Shedden, a commercial photographer from Glace Bay, Cape Breton are accompanied by historical (Wilkie), sociological (Macgillivray), and critical (Sekula) essays. Fascinating material. **\$25.00**

**SHERMAN, TOM, 3 Death Stories;** Tom Sherman; Art Metropole, Toronto, Ont.: 1977. 54 pp., 20 x 26.5 cm.

Three highly detailed, improbably precise short stories by this artist, writer, performer. **\$5.00**

**SMITH, ANN, Ann Smith Visions & Shadows;** Arthur Adamson, Ann Smith; Gallery I.I.I., University of Manitoba, Winnipeg, Man.: 1984. 12 pp., 12 illus., 4 col., 28 x 21.5 cm.

Adamson claims that the innocent appearance of Smith's paintings belies a darker, more menacing vision of the world. He comments on the differences in technique among the watercolours, pastels and recent large-scale acrylics and posits the theory that naive art — as opposed to formalist — is a more immediate and imaginative response to reality. **\$2.00**

**SNOW, MICHAEL, Cover to Cover;** The Press, Nova Scotia College of Art and Design, Halifax, N.S.: 1975. 360 pp., 360 illus., 18 x 23 cm.



Totally photographic, the book was conceived as an original work in book form. The methodology employed in the work's construction is that the other side of the page is always the other side: If one side shows a face, the other side shows the back of the head. This was accomplished with two cameras which recorded simultaneously from the same distance but from diametrically opposed angles. **\$18.00**

**SORENSEN, DAVID, David Sorensen: The Corner Series 1983-1984;** Léo Rosshandler; Theo Waddington Gallery, Montreal, QC/Bau-Xi Galleries, Vancouver, B.C., Toronto, Ont.: 1984. 12 pp., 5 illus., 4 col., 23 x 30.5 cm.

Rosshandler views Sorensen's style as a fusion of two paths of abstractions: the emotionalism of action painting and the detachment of minimalist, hard-edge painting. He emphasizes the primacy of colour for Sorensen, as a subtle and original means of communicating pleasure to the spectator. **\$3.00**

**Space Invaders;** Sandy Nairne, Bruce W. Ferguson; Norman Mackenzie Art Gallery, Regina, Sask.: 1985. 128 pp., 57 illus., 9 col., 22 x 28 cm.

Interviews with Edward Allington, Kate Blacker, Jonathan Borofsky, Roland Brener, Tony Brown, Bertrand Lavier, Ken Little, Jean-Luc Vilmouth, Bill Woodrow, on the state of contemporary sculpture, their influences, methodology and philosophy. Two essays on the historical and socio-cultural context of sculpture. Beautifully produced catalogue. Profusely illustrated. **\$30.00**

**STEELE, LISA, The Ballad of Dan Peoples;** Lisa Steele; Art Metropole, Toronto, Ont.: 1978. 24 pp., 4 illus., 20.5 x 26.5 cm.

In this transcript from the videotape of the same name the artist pays homage to her grandfather, telling a story of his childhood in his own voice. **\$3.50**

**STOKES, LOUIS, Louis Stokes: Trees of Life/Recent Sculpture 1982-84;** Louise Dompierre; Agnes Etherington Art Centre, Kingston, Ont.: 1984. 20 pp., 9 illus., 1 col., 22.5 x 23 cm.

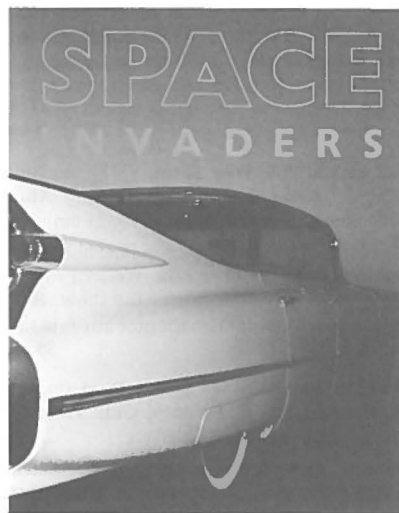
Text about the theatrical quality and archetypal inspiration behind Stoke's large scale, polychromatic wood sculptures. Biography and list of exhibitions, selected bibliography. **\$5.00**

**STUBBS, EVA, Eva Stubbs;** Dale Amundson, Eva Stubbs; Gallery 1.1.1. University of Manitoba, Winnipeg, Man.: 1984. 12 pp., 13 illus., 4 col., 21.5 x 28 cm.

The text attributes the artist's style to turbulent personal experience. The sculptor's use of figures incorporating monolithic forms, intersecting planes and decisive lines endows her pieces with a timeless quality. Selected biography. **\$2.00**

**Subjects and Subject Matter;** Elke Town; London Regional Art Gallery, London, Ont.: 1985. 64 pp., 37 illus., 22 x 30 cm.

The six artists in this exhibition, Shelagh Alexander, Barbara Kruger, John Massey, Cindy Sherman, Laurie Simmons and Jeff Wall, use pre-existing or newly create photographic images to reveal the dimensions of cultural codification inherent in photographically-based imagery. Town's extensive essay discusses the artists' shared concerns and approaches as well as the distinctive characteristics of each artist's production. **\$9.00**



**Subjects in Pictures;** Philip Monk; Gallery YYZ, Toronto, Ont.: 1984. 40 pp., 83 illus., 20.5 x 30 cm.

Monk's essay deals with the ideological ramifications of the subject in representational art, turning on the issue of woman and the look. Text on each artist: Shelagh Alexander, Janice Gurney, Nancy Johnson, Sandra Meigs, Joanne Tod, Shirley Wiitala. **\$5.00**

**TASCONA, TONY, The Dynamics of Tony Tascona — Works on Aluminium 1973 to 1984;** Nancy E. Dillow; The Winnipeg Art Gallery, Winnipeg, Man.: 1984. 23 pp., 11 illus., 22 x 25.5 cm.

The artist's constructions involve the integration of disparate elements in a harmonious way. Dillow suggests that his background on the prairies, his work as an airline technician and his acquaintance with mathematical theory, the de Stijl and Constructivist movements have had a great impact on his style. **\$2.00**

**Les temps;** Wayne Rutherford, Ihor Holubizky, Denis Rousseau; Galerie SAW Gallery, Ottawa, Ont.: 1984. 46 pp., 16 illus., 18 x 14 cm.

Le catalogue comprend deux textes sur les oeuvres et sur la recherche d'une identité franco-ontarienne ainsi que des textes de chacun des exposants: A & B associés, Jean Bélanger, Anne-Marie Bénéteau, Marc Charbonneau et Pierre Desrosiers.

Texts on individual artists and quest for identity of Franco-Ontarian artists. Includes statements by A & B associés, Jean Bélanger, Anne-Marie Bénéteau, Marc Charbonneau, Pierre Desrosiers. **\$5.00**

**3D-NB200**; Stuart A. Smith, Herménégilde Chiasson; Galerie Restigouche, Campbellton, N.B.: 1984. 71 pp., 21 illus., 19 x 24 cm.

A look at sculpture from an art historical perspective and the way in which various trends influenced the multi-media work in this exhibition; a second essay traces the evolution of the art form in New Brunswick in relation to currents in modernism. **\$7.00**

**3rd Annual Wild West Show**; Val Greenfield; Alberta College of Art Gallery, Calgary, Alta: 1984. 36 pp., 20 illus., 8 col., 27 x 21 cm.

The curator gives a socio-economic history of the West, and outlines how Western mythology infects the content of the show. Biographical information on the nine artists in the exhibition. **\$5.00**

**Toronto Painting '84**; David Burnett; Art Gallery of Ontario, Toronto, Ont.: 1984. 96 pp., 64 illus., 31 col., 23 x 28 cm.

Burnett surveys the history of Canadian modernism, the development of alternative art spaces, stylistic trends and the specific character of Toronto painting. Biography and bibliography for 33 artists. An important document. **\$18.00**



**Two Contemporary Artists from Ontario: Katja Jacobs, John Scott**; William Boyle, Linda Belshaw Beatty, Robert McPherson, Karen Wilkin, Jennifer Oille; Visual Arts Ontario, Toronto, Ont.: 1984. 16 pp., 10 illus., 4 col., 29.5 x 21 cm.

Foreword and introduction deal with Ontario's alternative art spaces. Wilkin writes about Jacob's development in different media, her style of linear mark-making and the sensuous deployment of surface and colour. Oille discusses the strongly graphic quality of Scott's painting and its political content. Includes a statement by Jacobs. **\$4.50**

**VAN DE PEER, ROBERT, Robert Van De Peer: Plate and Stone: 10 Years**; Robert Swain; Agnes Etherington Art Centre, Kingston, Ont.: 1984. 16 pp., 9 illus., 1 col., 28 x 23 cm.

The author comments on the artist's subjects: mythology, Middle Eastern themes, and the flow of nature, which he executes in mezzotints or collages. Biography. **\$9.00**

**Via New York**; France Gascon, Robert Pincus-Witten, Phillip Evans-Clark; Musée d'art contemporain, Montréal, QC: 1984. 44 pp., 27 illus., 24 col., 22 x 23.5 cm.

Le catalogue de l'exposition controversé qui réunissait vingt-trois artistes internationaux choisis par les directeurs de huit galeries new yorkaises. Incluant des textes de France Gascon et Philip Evans-Clark en français et de Robert Pincus-Witten en anglais. Une reproduction couleur pour presque chaque artiste.

Catalogue for the controversial exhibition that included 23 international artists chosen by the directors of eight New York galleries. Included are texts by F. Gascon and P. Evans-Clark in French and R. Pincus-Witten in English. There is one colour reproduction for almost every artist. **\$7.00**

**VINCENT, ROBERT, Robert Vincent Selected Works 1950-1981**; Peter Millard; Mendel Art Gallery, Saskatoon, Sask.: 1984. 17 pp., 8 illus., 4 col., 24 x 22 cm.

Part folk, part trained artist whose lyrical paintings of the Saskatchewan landscape display his fascination with pictorial structure and use of a muted, restrained palette. **\$5.00**

**WERDEN, RODNEY, Pauli Schell**; Rodney Werden; Art Metropole, Toronto, Ont.: 1978. 20 pp., 8 illus., 20.5 x 26.5 cm.

Transcript from the videotape of the same name, an interview with a sado-masochist. **\$3.50**

**WÉRY, MARTHE, Marthe Wéry: Peinture Montréal 84**; Gilles Godmer; Musée d'art contemporain de Montréal, Montréal, QC: 1984. 44 pp., 26 illus., 26 col., 21 x 28 cm.

Ce catalogue/livre d'artiste nous présente une



vision particulière des peintures presque impossible à reproduire de cet artiste belge. Godmer examine son oeuvre et y situe cette récente installation réalisé à Montréal.

**\$10.00**

**Western Front Video**; René Blouin, Peggy Gale; Musée d'art contemporain de Montréal, Montréal, QC: 1984. 59 pp., 20 illus., 21 x 30 cm. Blouin décrit le développement historique d'un des premiers centre d'artistes canadien, Western Front, et Gale analyse la croissance d'une narration politique dans l'art vidéo. Chacun des deux auteurs examine des oeuvres de quelques artistes. Vidéographie et chronologie vidéo.

Blouin looks at the development of one of the first Canadian Artist-Run Centers, the Western Front, and Gale deals with the growth of political narrative in video art. Both authors investigate works of individual artists. Videography and video chronology. **\$15.00**

**WILLIAMS, EMMETT, Chicken Feet, Duck Limbs and Dada Handshakes**; Emmett Williams; Western Front, Vancouver, BC: 1984. 64 pp., 64 illus. 14 x 18 cm.

Artist's book of cartoon-like/Dada inspired drawings and texts, reproductions of animal prints. **\$7.00**

**ZENITH CORNE, SHARRON, Sharron Zenith Corne: Taboo Images**; Marian Yeo, Grace Thompson; Gallery I.I.I., University Manitoba, Winnipeg, Man.: 1984. 23 pp., 13 illus., 9 col., 23 x 30.5 cm.

Zenith Corne's increasingly feminist art, her unification of personal and universal imagery, and her use of androgynized body parts are discussed in two essays. Biography. **\$5.00**

**ZIMMERMANN, H. WERNER, H. Werner Zimmermann: The Blue Hill**; Ingrid Jenkner; Macdonald Stewart Art Centre, Guelph, Ont.: 1984. 8 pp., 5 illus., 1 col., 24 x 20.5 cm.

The author relates Zimmermann's inspiration to his experience of the arctic night. The formal strategies of the Blue Hill paintings lend themselves to mystical interpretation. **\$1.00**

**ZUCK, TIM, Tim Zuck: Paintings**; Louise Dompierre; Agnes Etherington Art Centre, Kingston, Ont.: 1984. 24 pp., 13 illus., 1 col., 21.5 x 19.5 cm.

The author emphasizes the difficulty in interpreting Zuck's monochromatic figural work. She notes the directness of the rendering and the interplay of flatness and depth. **\$6.00**

## Toujours disponible/ Still Available

**About VILE: Mail Art, News & Photos from the Eternal Network**; Anna Banana, Michael Scott et al.; Banana Productions, Vancouver, B.C.: 1983. 106 pp., 144 illus., 21.5 x 28.3 cm, English. **\$10.00**

**Autobiography: Film/Video/Photography**; John Stuart Katz ed.; Art Gallery of Ontario, Toronto, Ont.: 1978. 96 pp., 15 illus., 20.5 x 26.5 cm, English. **\$5.00**

**BAXTER, IAIN & INGRID, Baxter2, Any Choice Works 1965-70**; Marie L. Fleming; Art Gallery of Ontario, Toronto, Ont.: 1982. 111 pp., 82 illus., 10 col., 21 x 27 cm, English. **\$15.00**

**Canada Video**; Bruce W. Ferguson; National Gallery of Canada/Galerie nationale du Canada, Ottawa, Ont.: 1980. 111 pp., 52 illus., 20 x 28 cm, English, français, Italian/italien. **\$9.95**

**CHARNEY, MELVIN, Melvin Charney 1981-1983**; Melvin Charney, Louise Dompierre; Agnes Etherington Art Centre, Kingston, Ont.: 1983. 56 pp., 71 illus., 1 col., 23 x 26 cm, English. **\$5.00**

**CICANSKY, VICTOR, Victor Cicansky: Clay Sculpture**; Bruce W. Ferguson, Carol A. Phillips; Norman Mackenzie Art Gallery, Regina, Sask.: 1983. 63 pp., 55 illus., 20 col., 21.7 x 28.1 cm, English. **\$25.00**

**COLLYER, ROBIN, Robin Collyer**; Philip Fry; Agnes Etherington Art Centre, Kingston, Ont.: 1982. 95 pp., 64 illus., 21.6 x 28 cm, English & français. **\$8.00**

**COMTOIS, ULYSSE, Ulysse Comtois: 1952-1982**; Manon Blanchette; Musée d'art contemporain, Montréal, QC: 1983. 138 pp., 132 illus., 8 col., 22 x 28 cm, français. **\$8.00**

**Correspondences: Tony Brown, George Legrady, John McEwen, Christopher Pratt, Tim Zuck**; Bruce W. Ferguson, Robert Berling; Walter Phillips Gallery, Banff, Alta: 1981. 64 pp., 51 illus., 8 col., 21.7 x 24.2 cm, English. **\$6.95**

**FAVRO, MURRAY, Murray Favro Retrospective**; Marie L. Fleming, Greg Curnoe, Michael Snow; Art Gallery of Ontario, Toronto, Ont.: 1983. 136 pp., 167 illus., 10 col., 21 x 27 cm, English version & version française. **\$15.00**

**Fiction: Ian Carr-Harris, General Idea, Mary Janitch, Shirley Wiitasalo; Elke Town**; Art Gallery of Ontario, Toronto, Ont.: 1982. 96 pp., 132 illus., 24.4 x 27.4 cm, English. **\$14.00**

**Form & Performance;** Millie McKibbin; The Winnipeg Art Gallery, Winnipeg, Man.: 1978. 72 pp., 28 illus., 26 x 25.5 cm, English. **\$5.00**

**GAUCHER, YVES, Yves Gaucher: A Fifteen Year Perspective / 1963-1978 / Une perspective de Quinze Ans;** Roald Nasgaard; Art Gallery of Ontario / Musée des Beaux-Arts de l'Ontario, Toronto, Ont.: 1979. 142 pp., 104 illus., 24 col./coul., 28 x 23.5 cm, English & français. **\$14.95**

**MAGOR, LIZ, Four Notable Bakers;** Liz Magor, Toronto, Ont.: 1983. 42 pp., 86 illus., 22 x 18 cm, English. **\$10.00**

**MANNERS<sup>sm</sup>: A Theory of Culture;** Jo-Anne Birnie Danzker; Vancouver Art Gallery, Vancouver, B.C.: 1982. 78 pp., 49 illus., 20.5 x 27.4 cm, English. **\$5.00**

**Mise en scène:** Kim Adams, Mowry Baden, Roland Brener, Al McWilliams, Liz Magor, Jerry Pethick; Scott Watson, Lorna Farrell-Ward; Vancouver Art Gallery, Vancouver B.C.: 1982. 132 pp., 139 illus., 23.3 x 29.9 cm, English. **\$8.00**

**PENONE, GIUSEPPE, Giuseppe Penone;** Jessica Bradley; National Gallery of Canada / Galerie nationale du Canada, Ottawa, Ont.: 1983. 72 pp., 44 illus., 4 col., 27 x 27 cm, English version & version française. **\$14.95**

**Pluralities / 1980 / Pluralités;** Philip Fry, Willard Holmes, Allan MacKay, Chantal Pontbriand, Jessica Bradley; Galerie Nationale du Canada / National Gallery of Canada, Ottawa, Ont.: 1980. 132 pp., 131 illus., 23 x 30.5 cm, français & English. **\$19.95**

**POULIN, ROLAND, Roland Poulin: Sculpture et dessins 1982-1983;** Fernande Saint Martin; Musée d'art contemporain, Montréal, QC: 1983. 56 pp., 41 illus., 27 x 26 cm, français & English. **\$12.00**

**RAUSCHENBERG, ROBERT, Rauschenberg: Works from Captiva;** Luke Rombout; Vancouver Art Gallery, Vancouver, B.C.: 1978. 16 pp., 15 illus., 15 col., 38 x 35 cm, English. **\$25.00**

**SHERMAN, TOM, Cultural Engineering;** Willard Holmes, Tom Sherman; National Gallery of Canada, Ottawa, Ont.: 1983. 204 pp., 51 illus., 21.5 x 28 cm, English version. **\$19.95**

**SHERMAN, TOM, Ingénierie culturelle;** Willard Holmes, Tom Sherman; Galerie nationale du Canada, Ottawa, Ont.: 1983. 204 pp., 51 illus., 21.5 x 28 cm, version française. **\$19.95**

**SLEEP, JOE, Joe Sleep Retrospective;** Bruce W. Ferguson, Harold Pearse; Art Gallery of Nova Scotia, Halifax, N.S.: 1981. 32 pp., 30 illus., 4 col., 22.5 x 21.5 cm, English. **\$3.00**

**SNOW, MICHAEL, Walking Woman Works: Michael Snow 1961-67;** Louise Dom-pierre, Peter Morris, Michael Snow; Agnes Etherington Art Centre, Kingston, Ont.: 1983. 167 pp., 126 illus., 7 col., 23 x 29 cm, English. **\$15.00**

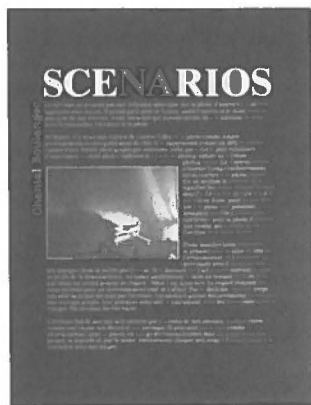
**Structures for Behaviour;** Roald Nasgaard, William J. Withrow; Art Gallery of Ontario, Toronto, Ont.: 1978. 132 pp., 114 illus., 24 x 21 cm, English. **\$8.50**

**SULLIVAN, FRANÇOISE, Françoise Sullivan rétrospective;** Claude Gosselin, Martine Bousquet-Mongeau, David Moore; Musée d'art contemporain, Montréal, QC: 1981. 101 pp., 110 illus., 7 col., 29.2 x 29.2 cm, français. **\$10.00**

**WHITTOME, IRENE, Irene Whittome 1975-1980;** Jacqueline Fry; Musée des beaux-arts de Montréal / The Montréal Museum of Fine Arts, Montréal, QC: 1980. 90 pp., 79 illus., 23 x 30.5 cm, français & English. **\$11.00**

**Vidéo du Québec;** Andrée Duchaine; Musée d'art contemporain, Montréal, QC: 1982. 47 pp., 21 illus., 22.7 x 20.5 cm, français. **\$3.50**

## Chantal Boulanger présente son livre



Comprenant les oeuvres de six photographes québécois(es), Raymonde April, Lise Bégin, Pierre Gosselin, Angela Grauerholz, Holly King et Sylvie Readman, et une sélection de treize textes de Chantal Boulanger sur des sujets tels «Cinéma», «Montréal», «Profil», et «Simulacre», ce livre crée une jonction de deux aires fictionnelles; l'écriture et la photographie. **\$10.00**

# USA

**Alternatives in Retrospect Historical Overview 1969- 1975;** Jacki Apple, Mary Delahoyd; The New Museum of Contemporary Art, New York, N.Y.: 1981. 52 pp., 47 illus., 20 x 23 cm.

Apple, guest curator of the exhibition, examines the socio-economic and aesthetic impetus behind the development of alternative spaces in New York. Delahoyd gives a historical outline of the movement and details the special role of such spaces as Apple, 98 Greene St., 112 Greene St. Workshop, 10 Bleecker St., 3 Mercer and the Idea Warehouse. Texts by directors of each gallery and artists, photos of installations, performances and the spaces.

**\$10.50**

**Art and Ideology;** Benjamin H.D. Buchloh, Donald B. Kuspit, Lucy R. Lippard, Nilda Peraza, Lowery Sims; The New Museum of Contemporary Art, New York, N.Y.: 1984. 72 pp., 73 illus., 23 x 20 cm.

Buchloh traces the roots of contemporary political art to the early Russian avant-garde. He examines the intersection between producer and distributor in art, declaring that artistic practice is contingent upon socio-political realities. Essays on Sekula, Lonidier, Spero, Torres, Lacy, Kearns, Jaar, Frigerio, Wilke and Sullivan. Artists' statements, selected exhibitions and bibliographies.

**\$15.00**

**BALDESSARI, JOHN, John Baldessari;** Marcia Tucker, Robert Pincus-Witten, Nancy Drew; The New Museum of Contemporary Art, New York, N.Y.: 1981. 77 pp., 90 illus., 3 col., 20 x 23.5 cm.

Tucker provides an overview of Baldessari's work in various media, citing his humour, play with language, the influence of linguistics, anthropology, poetry and philosophy on his conceptual/aleatory art. Pincus-Witten's *Blasted Allegories* is an essay on the artist's symbolist/surrealist-inspired photos. Includes an interview with the artist.

**\$21.00**

**Difference: On Representation and Sexuality;** Jane Weinstock, Craig Owens, Lisa Tickner, Jacqueline Rose, Peter Wollen; The New Museum of Contemporary Art, New York, N.Y.: 1984. 48 pp., 25 illus., 20 x 23 cm.

Essays explore representation in photography, mixed media works, video and film, mainly with regard to Lacanian psychoanalytic theory on the sexual being as a product of patriarchal culture. The exhibition, curated by Kate Linker and Jane Weinstock (film, video), included such artists as Dara Birnbaum, Victor Burgin, Mary Kelly and Jeff Wall.

**\$8.75**

**Dimensions variable;** Susan Logan, Allan Schwartzman, Kathleen Thomas; The New Museum of Contemporary Art, New York, N.Y.: 1979. 45 pp., 41 illus., 20.5 x 23 cm.

Works by James O. Clark, Gary Allen Justis, Ann Knutson, Cork Marcheschi, Stephen

Miller, Carlton Newton and Mike Roddy emphasize physical, not analytical experience. The collaborative essay situates the pieces within the context of recent visual art analysing the works' shared use of materials and machinery, intuitional quality and dependence on spectator participation. Statements by each artist. **\$8.75**

**Early Work;** Lynn Gumpert, Ned Rifkin, Marcia Tucker; The New Museum of Contemporary Art, New York, N.Y.: 1982. 72 pp., 29 illus., 23 x 20 cm.

Work of Benglis, Brown, Jimenez, Stephan and Weiner centers on concerns outside mainstream art, particularly in their politicized and philosophical preoccupations. Interviews with each artist covering their respective backgrounds, influences, and processes. **\$8.75**

**The End of the World: Contemporary Visions of Apocalypse;** Lynn Gumpert; The New Museum of Contemporary Art, New York, N.Y.: 1983. 83 pp., 28 illus., 23 x 20.5 cm.

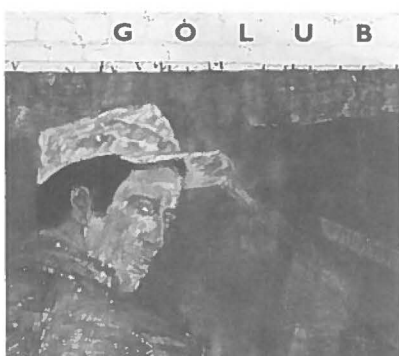
Twenty-four artists address large scale natural and man-made disasters in their paintings, assemblages, performances and installations. Gumpert recounts the use of metaphors for the apocalypse in art, dating from the medieval era. Includes artists' statements. **\$8.75**

**Events Fashion moda — Taller boricua — Artists Invite Artists;** Lynn Gumpert; The New Museum of Contemporary Art, New York, N.Y.: 1981. 52 pp., 41 illus., 23 x 20.5 cm.

A three part exhibition showing work excluded from commercial galleries and museums. Two spaces curated their own shows, Taller Boricua — a community-based Puerto Rican art workshop, and Fashion Moda, a multi-cultural space in the South Bronx. Gumpert comments on the deliberately anti-aesthetic quality of their presentation. Artists Invite Artists grew out of a dialogue between little-known artists and their more widely shown peers. Statements by visiting artists and lists of each space's exhibitions. **\$10.50**

**Extended Sensibilities: Homosexual Presence in Contemporary Art;** Daniel J. Cameron; The New Museum of Contemporary Art, New York, N.Y.: 1982. 60 pp., 55 illus., 23 x 20 cm.

Cameron chronicles the vicissitudes of the gay sensibility in art, and identifies the creation of a hermetic visual language to express that consciousness. The nineteen artists represented in the exhibition are discussed under categories of the homosexual self, the other and the world. Scrapbook of images by each artist and artists' statements. **\$15.00**



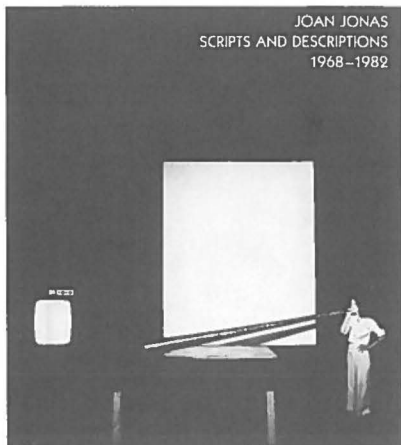
**GOLUB, LEON, Golub;** Ned Rifkin, Lynn Gumpert, Leon Golub; The New Museum of Contemporary Art, New York, N.Y.: 1984. 95 pp., 41 illus., 5 col., 23 x 20.5 cm.

Bio-historical analysis of strongly political figurative work; essay charts Golub's transition from allegorical to more immediate and violent imagery. Excerpts from interviews, artist's writings and chronology. **\$14.00**

**The Invented Landscape;** Christopher English; The New Museum of Contemporary Art, New York, N.Y.: 1979. 42 pp., 20 illus., 23 x 20 cm.

The author gives a history of landscape photography and discusses the crucial exhibitions in that genre. The work of the ten photographers in the exhibition is informed by the change from the pastoral ideal of the Jeffersonian America to the undermining of the Western myth by encroaching urban culture. **\$10.50**

**JONAS, JOAN, Joan Jonas Scripts and Descriptions 1968-1982;** Douglas Crimp ed., Joan Jonas, Douglas Crimp, David Ross; University Art Museum, University of California, Berkeley, Cal.: 1983. 143 pp., 150 illus., 21.5 x 24 cm.



Crimp ascribes three qualities to all of Jonas's work: de-synchronization, fragmentation and repetition. Chronology, descriptions, stills and scripts of mirror pieces, outdoor performances, fairy tales, essay on her tapes, statement by the artist, biography, selected bibliography and list of exhibitions. Abundantly illustrated.

**\$20.00**

**LE VA, BARRY, Barry Le Va: Four Consecutive Installations & Drawings 1967-1978;** Marcia Tucker; The New Museum of Contemporary Art, New York, N.Y.: 1978. 62 pp., 56 illus., 2 col., 23 x 20.5 cm.

Tucker describes Le Va's complex pieces in non-traditional sculptural materials, such as felt, powder and flour, discussing the artist's notions of temporality, ephemerality and spatial experience as well as his transformations of distance and scale and figure/ground reversals.

**\$15.00**

**Persona;** Lynn Gumpert & Ned Rifkin; The New Museum of Contemporary Art, New York, N.Y.: 1981. 57 pp., 49 illus., 20 x 23 cm.

The authors' essay examines the concerns of nine artists, each of whom has developed alternate identities for their videos, performances, assemblages, photos and/or drawings. They utilize episodic narrative constructions, the spoken word and the enactment of rituals, to encompass notions of gender duality and stereotype. Statements by each artist: Eleanor Antin, Mr. Apology, Colin Campbell, Bruce Charlesworth, Colette, Red Ekks, Lynn Hershman, James Hill, Martial Westburg.

**\$8.75**

**Stay Tuned;** Ned Rifkin; The New Museum of Contemporary Art, New York, N.Y.: 1981. 32 pp., 16 illus., 23 x 20 cm.

The author reviews the genesis of video art and writes about how six artists, known for work in other media, utilize video to extend their aesthetic preoccupations. Included are Robert Cumming, Brian Eno, Charles Frazier, Donald Lipski, Howardena Pindell, Judy Rifka, Allen Ruppersberg and Irwin Tepper.

**\$8.75**

**Sustained Visions: Gaylen C. Hansen, Claire Moore, Salvatore Scarpitta;** Susan Logan, Allan Schwartzman, Kathleen Thomas; The New Museum of Contemporary Art, New York, N.Y.: 1979. 56 pp., 35 illus., 20 x 23 cm.

These three artists are admired by colleagues but have received little critical and public recognition. Logan remarks on Hansen's use of humour and trademark image, and likens his painting to Egyptian pictographs. Schwartzmann discusses Moore's emphasis on word play and her source in illuminated manuscripts and Byzantine mosaics. Scarpitta is acknowledged by Thomas for the energy and movement of his collages.

**\$10.50**

## **Toujours disponible/ Still Available**

**LEGRADY, GEORGE, Stockfootage;** CEPA Gallery, Buffalo, N.Y.: 1984. 12 pp., 12 col. illus., 35 x 28 cm.

**\$10.00**

**SAUNDERS, JOYAN, Prescriptives;** CEPA Gallery, Buffalo, N.Y.: 1984. 24 pp., 13 illus., 1 col., 28 x 21.5 cm.

**\$6.50**

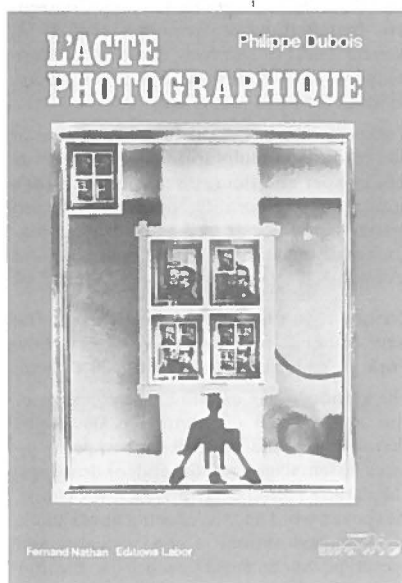
# EUROPE

Les publications d'artistes, les livres et les catalogues d'expositions suivants peuvent maintenant être obtenus grâce au service de distribution d'Artex.

The following exhibition catalogues, books and artists' publications can now be obtained through Artex's distribution service.

**L'acte photographique;** Philippe Dubois; Fernand Nathan, Paris & Editions Labor, Bruxelles: 1983. 208 pp., 31 illus., 15 x 21.5 cm.

Une analyse de la photographie et de son histoire où le médium n'est pensé plus seulement comme image mais aussi et d'abord comme acte iconique. **\$17.50**



**ANDRE, CARL, Carl Andre;** Le Nouveau Musée, Lyon/ Le Coin du Miroir, Dijon: 1983. 25 pp., 10 illus., 28.5 x 20 cm.

Un constat photographique de sept pièces de Carl Andre qui ont été réalisées et installées en septembre 1983 à Lyon et à Dijon. **\$12.00**

**ALLEN, TERRY, Sprawl/Prowl/Growl: A Geographical Survey of Works by Terry Allen;** Thierry Raspail, Terry Allen, Fernand Braudel, Marcia Tucker, Christine Breton, Patrick Vialle; ELAC, Lyon: 1984. 79 pp., 32 illus., 13 col., 21 x 31 cm.

Allen est décrit comme un artiste éclectique marqué par des expériences au sud-ouest des Etats-Unis et le sud-est asiatique. Le catalogue comprend beaucoup de citations d'auteurs tel que Camus, Stein, Barthes, Adorno, Rimbaud, ainsi que des textes et des poèmes de l'artiste. Ample documentation photographique.

Allen is described as an eclectic multi-media artist marked by American Southwest and South East Asian experience. The catalogue includes extensive quotations by such authors as Camus, Stein, Barthes, Adorno and Rimbaud as well as texts and word poems by the artist. Extensive photographic documentation. **\$15.00**

**Biennale Internationale de la Danse, Lyon - 1984;** Guy Darnet éd.; Biennale internationale de la Danse, Lyon: 1984. 92 pp., 165 illus., 29.5 x 40 cm.

La première biennale de la danse montre par *évocation, restitution et témoignage* comment est née et s'est développée la danse moderne à travers ses principales expressions. Le catalogue comprend plus de 35 textes sur divers chorégraphes, danseurs, compagnies et mouvements aux Etats-Unis, en Russie et en Europe. Un document complet et important.

**\$12.50**

**BUREN, DANIEL, Ponctuations: Statue/sculpture;** Benjamin H.D. Buchloh, Daniel Buren, Jean-Louis Maubant et al.; Le Nouveau Musée, Lyon: 1980. 227 pp., 172 illus., 13.5 x 21 cm, français with English supplement.

Ce livre est un répertoire géographique, descriptif et historique des statues de la ville de Lyon qui étaient 'marquées' par Buren pendant son stage comme artiste invité au Nouveau Musée en 1980. Il inclut plusieurs entretiens entre Buren et divers critiques.

This catalogue is a geographic, descriptive and historic repertory of the statues in Lyon that Buren 'marked' during a visiting artist residency at the Nouveau Musée in 1980. Included are a number of extracts of conversations between the artist and various critics.

**\$20.00**

**COLLIN-THIÉBAUT, GÉRARD, Le peintre parcourt sa propre exposition;** Gérard Collin-Thiébaud; Le Nouveau Musée, Lyon: 1983. 32 pp., 12 illus., 1 col., 21 x 30 cm.

La juxtaposition de petits textes par divers auteurs (Jean-Luc Godard, l'artiste lui-même, Jean-Marie Straub) avec des dessins par Collin-Thiébaud crée un unique et élégant catalogue/livre d'artiste.

**\$12.00**

**Construire l'illusionne;** Thierry Raspail, Vittorio Fagone; ELAC, Lyon: 1984. 76 pp., 73 illus., 21 x 31 cm.

La construction de l'illusion est analysée à travers les oeuvres de cinq sculpteurs milanais: Avale, Coletta, Colombo, Staccioli et Trotta. Fagone situe leur travail dans le contexte historique du vingtième siècle et chaque artiste présente son travail textuellement. De nombreuses reproductions.

**\$13.00**

**CRAGG, TONY, Découpage/Collage à propos de Tony Cragg;** Tony Cragg, Jean-Louis Maubant; Cahier du Cric/ Le Nouveau Musée (NDLR), Lyon: 1982. 33 pp., 29 illus., 21 x 29.5 cm.

Ce catalogue nous montre des oeuvres finies ainsi que des vues de pièces en création. J-L. Maubant analyse les oeuvres de ce sculpteur anglais qui était l'artiste invité au Nouveau Musée en 1981-1982.

**\$12.00**

**Culture and the State;** Lisa Appignanesi; ICA Documents, Institute of Contemporary Arts, London: 1984. 32 pp., 21 x 30 cm.

Material from a conference on the political ramifications of artistic practice; issues of patronage, subsidization, preservation and lending policies in West Germany, Italy, France and Britain are discussed by such authors as: Raymond Williams, Freimut Duve and Sergio Romano.

**\$7.50**

**DEACON, RICHARD, Richard Deacon Sculpture 1980-1984;** Michael Newman; The Fruitmarket Gallery, Edinburgh & Le Nouveau Musée, Lyon: 1984. 47 pp., 50 illus., 6 col., 22 x 30 cm.

Michael Newman analyse les sculptures de Deacon en terme d'esthétique Minimaliste et le relie à la poésie de Rilke et aux théories de Lacan et Derrida. Un beau catalogue avec de nombreuses reproductions.

Michael Newman discusses Deacon's sculpture in terms of a Minimalist aesthetic and links it to the poetry of Rilke and to the theories of Lacan and Derrida. Handsomely produced catalogue with numerous reproductions.

**\$14.00**

**Desire;** Lisa Appignanesi ed.; ICA Documents, Institute of Contemporary Arts, London: 1984. 40 pp., 13 illus., 21 x 29.5 cm.

The first in a projected series of documents based on discussions included in the ICA seminars programme. Eleven texts by such authors as Victor Burgin, Mary Kelly, Laura Mulvey and Julia Kristeva exploring the theme of "Desire" from psychoanalytical, philosophical, theoretical and art historical perspectives.

**\$6.00**

**HILLIARD, JOHN, John Hilliard;** John Hilliard, Michael Newman; Institute of Contemporary Arts, London: 1984. 40 pp., 28 illus., 8 col., 30 x 21 cm.

Hilliard's work deals with fiction and constructed space within the photographic image. Includes an exchange of letters between Newman and Hilliard. Newman writes on reflexivity, and gives a Marxist reading of viewer/subject relationships, voyeurism and the gaze.

**\$10.00**

**Madelon Hooykaas & Elsa Stansfield: Audio/Video, Installations;** Josine van Droffelaar; Hooykaas/Stansfield, Amsterdam: 1983. 116 pp., 55 illus., 21 x 21 cm.

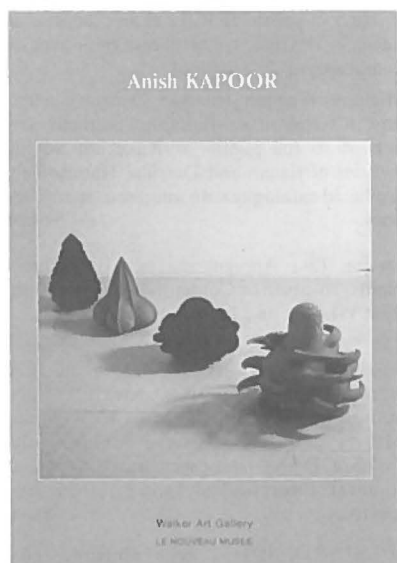
Video & sound works, objects and photographs make these environments and installations dependent on the spectator's choice of image/sound sequence. Descriptions, documentation of installations, biographical notes, videography, filmography, list of audio works and bibliography.

**\$10.00**

**KAPOOR, ANISH, Anish Kapoor: Feeling into Form/Le sentiment de la forme, la forme du sentiment; Marco Livingstone; Walker Art Gallery, Liverpool & Le Nouveau Musée, Lyon: 1983. 32 pp., 17 illus., 8 col., 21 x 29.5 cm.**

Livingstone examine les oeuvres de ce sculpteur indien, qui vit en Angleterre, en terme d'imagerie et de mythologie Hindoues ainsi que couleurs en pigments purs. Les reproductions couleurs sont magnifiques.

Livingstone discusses works by this Indian sculptor, living in Britain, in terms of his use of Hindu imagery and mythology as well as of pure colour pigments. The colour reproductions are wonderful. **\$12.00**



**LAVIER, BERTRAND, Bertrand Lavier; Xavier Douroux & Franck Gautherot; Le Nouveau Musée, Lyon & Kunsthalle Bern, Bern: 1984. 56 pp., 34 illus., 16 col., 21 x 28 cm, français & allemand.**

Huit ans de production d'objets de Lavier, tantôt rapprochant la peinture, la sculpture tantôt l'installation sont présentés. De nombreuses reproductions. **\$22.00**

**London Video Arts: 1984; David Critchley, Mick Hartney, Jeremy Welsh, Catherine Elwes, Margaret Warwick, Stuart Marshall, Tamara Krikorian; London Video Arts, London: 1984. 36 pp., 17 illus., 21 x 29.5 cm.**

Seven essays covering the history of international video art, British women video artists, new narrativists, political movement within LVA, and the work of individual artists. Stills and lists of works in the exhibition. **\$5.00**

**Maquettes d'architectes; Adelina von Fürstenberg, Pierre Alain Croset; Centre d'art contemporain, Genève & Le Nouveau Musée, Lyon: 1982. 47 pp., 28 illus., 21 x 21 cm.**

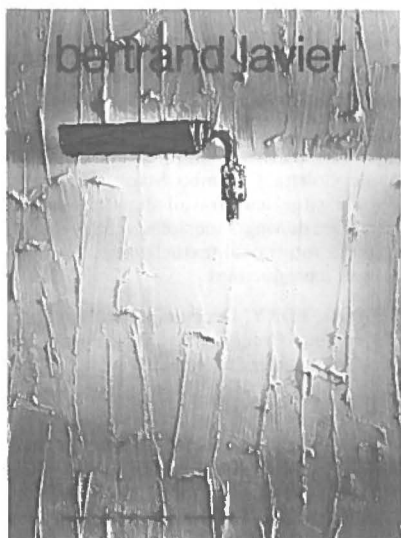
Les maquettes représentées sont commentées par les quinze architectes dans leurs langues maternelles. On y retrouve aussi une analyse du statut d'une maquette d'architecte par Corset. Les architectes sont: Botta, Eisenman, Gregotti, Hejduk, Kleihues, Meier, Purini, Reichlin & Reinhart, Rossi, Sartoris, Scolari, Ungers et Sacchi. **\$15.00**

**Vincent Bioulès, Louis Cane, François Martin; Vincent Bioulès, Camille Saint-Jacques, Louis Cane, François Martin, Christian Bernard; ELAC, Lyon: 1983. 79 pp., 61 illus., 15 col., 21 x 31 cm.**

Chacun de ces trois artistes français est représenté par de nombreuses reproductions de ses oeuvres ainsi que des textes écrits par eux-mêmes. On y retrouve des extraits de journaux de Bioulès et Martin et une entrevue de Louis Cane. Les biographies et les bibliographies sont bien faites. **\$15.00**

**Mülheimer Freiheit: The Second Bombing; Hans Peter Adamski, Peter Bommels, Walter Dahn, Jiri Georg Dokoupil, Gerard Kever, Gerhard Naschberger, Wolfgang Max Faust; Institute of Contemporary Arts, London: 1983. 56 pp., 43 illus., 30 x 21 cm.**

An artists' book produced to accompany an exhibition by this group of six Cologne based painters. The book includes four drawings by each artist specially made for this publication, the artists' collaborative text of their history and a critical account of the group by Faust. **\$9.50**





**Le Nouveau Musée: *forage off shore dans la région lyonnaise***; Jean-Louis Maubant et al.; Cahier du Cric/Le Nouveau Musée (NDLR), Lyon: 1982. 33 pp., 47 illus., 1 col., 21 x 30 cm.

Une mise au point sur les intentions, les idéologies et l'histoire du Nouveau Musée. Ce catalogue inclus un texte par le directeur J-L. Maubant, un chacun par T. Cragg et D. Buren et un texte par C. Besson sur Gilbert et George et C. Boltanski. **\$12.00**

**PAOLINI, GIULIO, Giulio Paolini, Figures (Intentions)/Images (Index)**; Jean-Louis Maubant, Giulio Paolini; Le Nouveau Musée, Lyon: 1983. vol.I: 93 pp., 14 illus., vol.II: 158 pp., 154 illus., 23 x 28.5 cm, italien avec supplément français.

Un livre d'artiste fait à l'occasion d'une exposition, ces deux volumes consacrés à l'oeuvre de Paolini couvrent plus de vingt ans de son travail. Il contient une immense biographie et bibliographie, plusieurs textes de l'artiste et beaucoup de reproductions. Le livre est magnifique. **\$36.00**

**PRINCE, RICHARD, Richard Prince: Pamphlet**; Kate Linker, Richard Prince; Le Nouveau Musée (NDLR), Lyon: 1983. 32 pp., 16 illus., 21 x 29.5 cm.

Kate Linker nous présente les oeuvres de ce photographe américain. Le catalogue comprend aussi plusieurs textes par l'artiste juxtaposés avec les photographies qui sont pour la plupart tirées d'images des média.

Kate Linker presents the work of this American photographer. The catalogue also includes numerous texts by the artist juxtaposed with photographs, many of which are drawn from existing media images. **\$12.00**

**RAETZ, MARKUS, Markus Raetz, Arbeiten/Travaux/Works 1971-1981**; Jean-Christophe Ammann; Kunsthalle Basel, Basel & ARC, Musée d'Art Moderne de la Ville de Paris, Paris & Le Nouveau Musée, Lyon & Frankfurter Kunstverein, Frankfurt: 1982. 142 pp., 73 illus., 33 col., 29.5 x 21 cm, français, English, German/allemand.

Une publication consacrée aux séries de têtes de Raetz; la tête et son mouvement, le visage et ce qui le constitue sont 'décrits' à travers une sélection de dessins et de peintures réalisés dans une période d'une dizaine d'années. Un document exceptionnel.

A publication devoted to the artist's *head sequences*; the head and its movements, the face and its components are described through a selection of drawings and paintings done over a period of ten years. An outstanding document. **\$25.00**

**Recent British Video**; Stuart Marshall; London Video Arts & the British Council, London: 1983. 24 pp., 16 illus., 1 col., 17 x 28 cm. Video-practice centering on notions of de-

construction and the denial of the author is situated within British avant-garde movements. Stills, programme notes, biographical information and statements by: John Adams, Neil R. Armstrong, Ian Bourn, Catherine Elwes, David Finch, Sera Furneaux, Mick Hartney, Steve Hawley, Tina Keane, Jean Fisher, Antonia Sherman, Mark Lucas, Richard Layzell, Elsa Stansfield & Madelon Hooykaas, Caroline Stone, Margaret Warwick, Jeremy Welsh. **\$5.00**

**SALVO, Salvo: Bilder/Peintures 1973-1982**; Martin Kunz, Jean-Louis Maubant; Kunstmuseum Luzern, Luzern & Le Nouveau Musée, Lyon: 1983. 70 pp., 43 illus., 13 col., 21 x 29.5 cm, français & allemand.

Kunz analyse l'appropriation d'images tirées de l'histoire de l'art de cet artiste italien et Maubant analyse son évolution à travers des mouvements tel que l'art conceptuel, l'arte povera et le transavantgarde. **\$18.00**

**La structure et l'objet (essais, expériences et rapprochements)**; Jean-François Pirson; Métaphores-AarpeA asbl-Institut Supérieur d'Architecture Lambert Lombard, Liège: 1984. 136 pp., 150 illus., 21 x 27 cm.

A travers une grande diversité de sculptures, d'installations et de textes critiques, datant surtout du vingtième siècle, l'auteur entreprend un *questionnement de l'acte de créer à partir des gestes du construit et du bâti*. Le livre est divisé en deux parties, la première est consacrée à un résumé des principaux arguments et la deuxième au travail pédagogique réalisé principalement à l'Atelier d'Etude des Formes de l'Institut Supérieur d'Architecture Lambert Lombard. **\$20.00**

JEAN-FRANÇOIS PIRSON

## LA STRUCTURE ET L'OBJET (essais, expériences et rapprochements)



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**Time Based Arts Catalogue**; Time Based Arts, Amsterdam: 1984. 162 pp., 79 illus., 15 x 21 cm.

The *distribution catalogue* of an alternative centre in Amsterdam which distributes and exhibits works by artists using time based media: video, audio, film, performance. Each of the 83 artists are represented by "index" which contain photos and their own descriptions of their works. **\$10.00**

**Vidéo, Fiction et Cie: Actes du Colloque**; Jean-Paul Fargier éd.; C.A.C., Montbéliard: 1984. 66 pp., 10 illus., 21 x 30 cm.

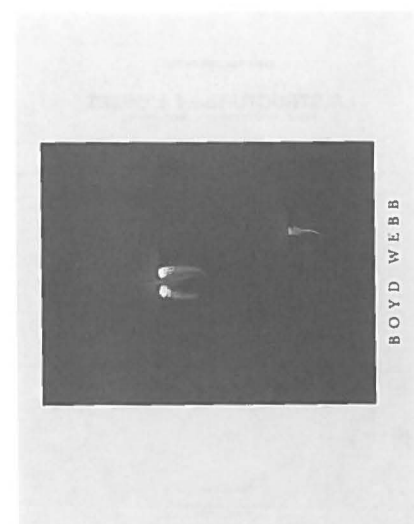
Les actes du colloque de la 2e manifestation internationale de vidéo de Montbéliard. Parmi les conférenciers, on retrouve Jean-Paul Fargier, Anne-Marie Dugué, Woody Vasulka et Ko Nakajima. **\$5.00**

**VIEILLE, JACQUES, Jacques Vieille: L'oiseau chante l'aube et le soir du monde**; Bruno Corà; Cahier du Cric/Le Nouveau Musée (NDLR), Lyon: 1982. 32 pp., 13 illus., 21 x 30 cm, français & italien.

Les dessins-installations et les installations-sculpturales de Vieille qui sont très liés à la nature et à la lumière sont décrits par Corà. Les reproductions donnent une bonne idée de la diversité du travail de l'artiste. **\$12.00**

**WEBB, BOYD, Boyd Webb**; Bernard Blis-tène; Le Nouveau Musée, Lyon & Stedelijk Van Abbemuseum, Eindhoven: 1983. 41 pp., 35 illus., 29 col., 27 x 21.5 cm.

The author discusses the artist's photographs of constructed scenes in theatrical spaces. The catalogue includes numerous colour reproductions and a number of excerpts from conversations between the artist, J. Debbaut and J-H. Martin. **\$15.00**



**World-Wide Video Festival 1982**; Rien Hagen, Henk van Bruggen, Josine van Droffelaar; Kijkhuis, The Hague: 1982. 56 pp., 81 illus., 21 x 29.5 cm, English & Dutch.

Essays on the selection process and purpose of the festival and the potential of video as an instrument of cultural renewal and as a political and artistic tool. **\$6.00**

**World-Wide Video Festival 1983**; Erik Daams, Els de Groot, Walter van der Meijs et al.; Kijkhuis, The Hague: 1983. 143 pp., 163 illus., 13 x 21 cm, English & Dutch.

Survey of international and independent video productions. Descriptions of each video shown. Frame enlargements, list of performances and installations, photos. **\$6.00**

**World-Wide Video Festival 1984**; Erik Daams, Pim Felen, Henny Kamphuisen, Tineke Reijnders et al.; Kijkhuis, The Hague: 1984. 160 pp., 155 illus., 14.5 x 21.5 cm, English & Dutch.

Programme notes on videos. Interview with co-founders of Belgium's Image Video Essay on the use of the computer in video art; report on video work at the Centre Pompidou. **\$6.00**

## Toujours disponible/ Still Available

**About Time: Video, Performance and Installation by 21 Women Artists**; Lynn MacRitchie, Sally Potter, Caroline Tisdall; ICA, London: 1980. 30 pp., 21 illus., 21 x 30 cm, English. **\$7.50**

**Conrad Atkinson: Picturing the System**; Conrad Atkinson, Lucy Lippard, Sandy Nairne, Timothy Rollins, Caroline Tisdall; ICA/Pluto Press, London: 1981. 85 pp., 85 illus., 21 x 30 cm, English. **\$10.00**

**BOROFISKY, JONATHAN, Jonathan Borofsky: Dreams 1973-1981**; Joan Simon; ICA, London & Kunsthalle Basel, Basel: 1981. 101 pp., 87 illus., 21 x 30 cm, English & German. **\$9.50**

**Brand New York**; 27 principal authors; ICA/Namara Press, London: 1982. 136 pp., lavishly illustrated, 21 x 30 cm, English. **\$9.50**

**BRISLEY, STUART, Stuart Brisley**; Sandy Nairne, John Roberts, Stuart Hood, N. Collins; ICA, London: 1981. 60 pp., 52 illus., 21 x 30 cm, English. **\$9.00**

**Formalisme et Historicité/Autoritarisme et Régression;** Benjamin H.D. Buchloh; Editions Territoires, Paris: 1982. 83 pp., 32 illus., 16 x 24 cm, français. **\$12.00**

**GOLUB, LEON, Leon Golub: Mercenaries and Interrogations;** John Bird, Leon Golub, Michael Newmann; ICA, London: 1982. 31 pp., 17 illus., 1 col., 21 x 30 cm, English. **\$8.50**

**Histoire d'expo;** Paul Blanquart, Christian Carrier, eds., Peuple et Culture, Centre de Création Industrielle et Centre Georges Pompidou, Paris: 1983. 54 pp., 21 x 30 cm, français. **\$7.00**

**Issue: Social Strategies by Women Artists;** Lucy Lippard, Margaret Harrison; ICA, London: 1980. 66 pp., 61 illus., 21 x 30 cm, English. **\$7.50**

**KRUGER, BARBARA, We Won't Play Nature to Your Culture: Works by Barbara Kruger;** Jane Weinstock, Craig Owens, Iwona Blazwick, Sandy Nairne; ICA, London: 1983. 64 pp., 48 illus., 21 x 30 cm, English. **\$11.00**

**Künstler aus Kanada - Räume und Installationen;** Ulrich Bernhardt, Bruce Ferguson, Glenn Lewis, Tilman Osterwold, Philip Monk; Württembergischer Kunstverein, Stuttgart: 1983. 128 pp., 83 illus., 2 col., 22 x 27 cm, German & English. **\$8.00**

**MAPPLETHORPE, ROBERT, Robert Mapplethorpe 1970-1983;** Allan Hollinghurst, Stuart Morgan; ICA, London: 1983. 64 pp., 60 illus., 21 x 30 cm, English. **\$11.00**

**William Morris Today;** 31 authors; ICA, London: 1984. 157 pp., copiously illustrated, 10 col., 21 x 30 cm, English. **\$16.00**

**OKanada;** 36 authors/auteurs; Canada Council/Conseil des Arts du Canada, Ottawa & Akademie der Künste, Berlin: 1982. 477 pp., 785 illus., 6 col., 22 x 22 cm, German/allemand. **\$8.00**

**Regards sur l'art américain des années soixante;** Claude Gintz ed.; Editions Territoires, Paris: 1979. 140 pp., 97 illus., 21 x 27 cm, français. **\$20.00**

**Territoire 3;** Claude Gintz ed.; Editions Territoires, Paris: 1983 pp., 46 illus., 19 x 26 cm, français. **\$12.00**

**WALL, JEFF, Jeff Wall: Transparencies;** Jean-Christophe Ammann, Ian Wallace; ICA, London & Kunsthalle Basel, Basel: 1984. 40 pp., 28 illus., 6 col., 21 x 30 cm, English & German. **\$10.00**

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- ANDERSON, LAURIE, United States;** Harper & Row, Publishers, Inc., New York, N.Y.: 1984. 232 pp., 200 illus., 8 col., 28 x 21.5 cm, English. **\$29.95**
- ANDERSON, LAURIE, Laurie Anderson: Works from 1969 to 1983;** Janet Kardon, Ben Lifson, Craig Owens, John Rockwell; Institute of Contemporary Art, University of Pennsylvania, Philadelphia: 1983. 96 pp., 130 illus., 26.5 x 26.5 cm, English. **\$21.95**
- The Anti-Aesthetic: Essays on Postmodern Culture;** Hal Foster ed., Hal Foster, Jürgen Habermas, Kenneth Frampton, Rosalind Krauss, Douglas Crimp, Craig Owens, Gregory L. Ulmer, Fredric Jameson, Jean Baudrillard, Edward W. Said; Bay Press, Port Townsend, Wash.: 1983. 160 pp., 15 illus., 13.5 x 21.5 cm, English. **\$11.00**
- At Home;** Arlene Raven, Lyn Blumenthal, Barbara Pascal, Susan King, Cheri Gaulker; artists: Miriam Shapiro, Lili Lakich, Judy Chicago, Faith Wilding, Suzanne Lacy, Leslie Labowitz, Eleanor Antin, Newton & Helen Mayer Harrison; Long Beach Museum of Art, Long Beach, Cal.: 1983. 65 pp., 84 illus., 25.5 x 21.5 cm, English. **\$16.50**
- BASELITZ, GEORG, Baselitz Sculptures;** Georg Baselitz, Jean-Louis Froment, Jean-Marc Poinot; CAPC, Bordeaux: 1983. 71 pp., 102 illus., 7 col., 24 x 32 cm, français. **\$14.50**
- BASELITZ, GEORG, Georg Baselitz: Paintings 1960-83;** Nicolas Serota & Mark Francis eds., Richard Calvocoressi, Georg Baselitz; The Whitechapel Art Gallery, London: 1983. 80 pp., 92 illus., 44 col., 21 x 27 cm, English. **\$17.50**
- Blam! The Explosion of Pop, Minimalism, and Performance 1958-1964;** Barbara Haskell, John G. Hanhardt; Whitney Museum of American Art, New York, N.Y.: 1984. 160 pp., 180 illus. 21.5 x 28 cm. English. **\$21.00**
- BOROFISKY, JONATHAN, Jonathan Borofsky;** Mark Rosenthal, Richard Marshall, Jonathan Borofsky; Philadelphia Museum of Art, Philadelphia, Penn. & Whitney Museum of American Art, New York, N.Y.: 1984. 202 pp., 288 illus., 57 col., 26 x 25 cm, English. **\$52.00**
- Ceramic Sculptures: Six Artists;** Richard Marshall, Suzanne Foley; Whitney Museum of American Art, New York, N.Y.: 1981. 144 pp., 89 illus., 17 col., 21.5 x 28 cm, English. **\$11.50**
- CHAIMOWICZ, MARC CAMILLE, Past Imperfect: Marc Camille Chaimowicz, 1972-1982;** Jean Fisher, Stuart Morgan; Bluecoat Gallery, Liverpool/The Orchard Gallery, Londonderry/John Hansard Gallery, Southampton: 1983. 64 pp., 50 illus., 16 col., 21 x 26 cm, English. **\$10.00**
- The Critical Eye/1: Victor Burgin, Gilbert & George, Mary Kelly, Richard Long, Bruce McLean, David Tremlett; John T. Paoletti;** Yale Centre for British Art, New Haven, Conn.: 1984. 84 pp., 6 folders, 40 illus., 1 col., 22.5 x 29 cm, English. **\$37.50**
- Expressions: New Art from Germany, Georg Baselitz, Jörg Immendorf, Anselm Kiefer, Markus Lüpertz, A.R. Penck; Jack Cowart, Siegfried Gohr, Donald Kuspit; Prestel-Verlag, Munich & Saint Louis Art Museum, Saint Louis, Mo.: 1983. 176 pp., 147 illus., 52 col., 22 x 28 cm, English. **\$35.00****
- FLANAGAN, BARRY, Barry Flanagan Sculptures;** Catherine Lampert, Bernard Blistène; Centre Georges Pompidou, Paris: 1983. 91 pp., 129 illus., 8 col., 21 x 30 cm, français. **\$13.50**
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- HARING, KEITH, Keith Haring; Robert Pincus-Witten, Jeffrey Deitch, David Shapiro; Tony Shafrazi Gallery, New York, N.Y.: 1982. 142 pp., 153 illus., 16 col., 23.5 x 23 cm, English. **\$27.50****
- HARING, KEITH, Art in Transit; Henry Geldzahler; Harmony Books, New York, N.Y.: 1984. 98 pp., 117 illus., 117 col., 20.5 x 30 cm, English. **\$21.50****
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**Nan Hoover; Photo, vidéo, performance 1980-1982;** Claude Gosselin, Musée d'art contemporain et Artexpte, Montréal, QC: 1982. 24 pp., 9 illus., 4 coul., 26.5 x 18.5 cm. \$5.00

**Lise Bégin; Défolier;** Denis Lessard; Musée d'art contemporain et Artexpte, Montréal, QC: 1984. 48 pp., 40 illus., 5 coul., 22 x 22 cm. \$6.00

**Prêt à paraître / Forthcoming:**

**Ghostings** par Bill Vazan  
Documentant les premiers projets et dessins de l'artiste montréalais Bill Vazan, ce livre comprend plus de 150 illustrations et deux textes, de Pierre Landry en français et de David Burnett en anglais.

Parution: mai 1985  
Prix: \$18

**Ghostings** by Bill Vazan  
Documenting Montreal artist Bill Vazan's early projects and drawings, this book includes over 150 illustrations and two texts, by Pierre Landry in French and by David Burnett in English.

Publication date: May 1985  
Price: \$18

**VIDÉO**  
Un livre historique et critique sur la vidéo comprenant les dix-huit textes donnés au colloque Vidéo 84 à Montréal en octobre 1984 ainsi que des textes historiques décrivant le développement de la vidéo dans onze pays. S'y ajoute une abondante documentation photographique des installations-vidéo présentées de concert avec le colloque.

Parution: septembre 1985  
Prix: \$25

**VIDEO**  
An historical and critical book on video which will include the eighteen texts delivered during the Video 84 colloque in Montreal in October 1984 as well as historical texts describing the development of video in eleven countries. Abundant photographic documentation of the video-installations presented in conjunction with the colloque will also be included.

Publication date: September 1985  
Price: \$25

# The Life of a Document: A Global Approach to Archives & Records Management

*Edited by Carol Couture  
& Jean-Yves Rousseau*

The authors of *The Life of a Document* discuss in detail the various stages in the life of a document from its creation and the active stage through the semi-active and ultimately, the inactive stage where it is discarded or kept for historical purposes. This book brings together the practice of records management and historical archives to promote a rational integrated system of dealing with the paper explosion. This unique global approach responds to the needs of both the administrator in search of an easily accessible information system at a reasonable cost, and the researcher in search of historical data.

*The Life of a Document* is a revised version and translation of the popular *Les archives au XXe siècle*. Of the French edition the *Journal of the Society of Archivists* (U.K.) stated: "We do not yet have in English any such clear, carefully reasoned and humane explanation of the functions of fully current records."

*The Life of a Document* includes contributions by Jacques Ducharme, Marlène Gagnon and Denise Péllisier as well as from the editors themselves.

Carol Couture is the Director of the *Service des archives* of the Université de Montréal. Jean-Yves Rousseau is Assistant Director of the *Services des archives* in the same institution.

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There are a number of reasons for this increase. First, the world population has increased from 5 billion in 1987 to 6 billion in 1996, and is projected to reach 8 billion by 2025 (FAO 1996). Second, the number of people in the world who are undernourished has increased from 600 million in 1987 to 800 million in 1996 (FAO 1996). Third, the number of people in the world who are undernourished has increased from 600 million in 1987 to 800 million in 1996 (FAO 1996).

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